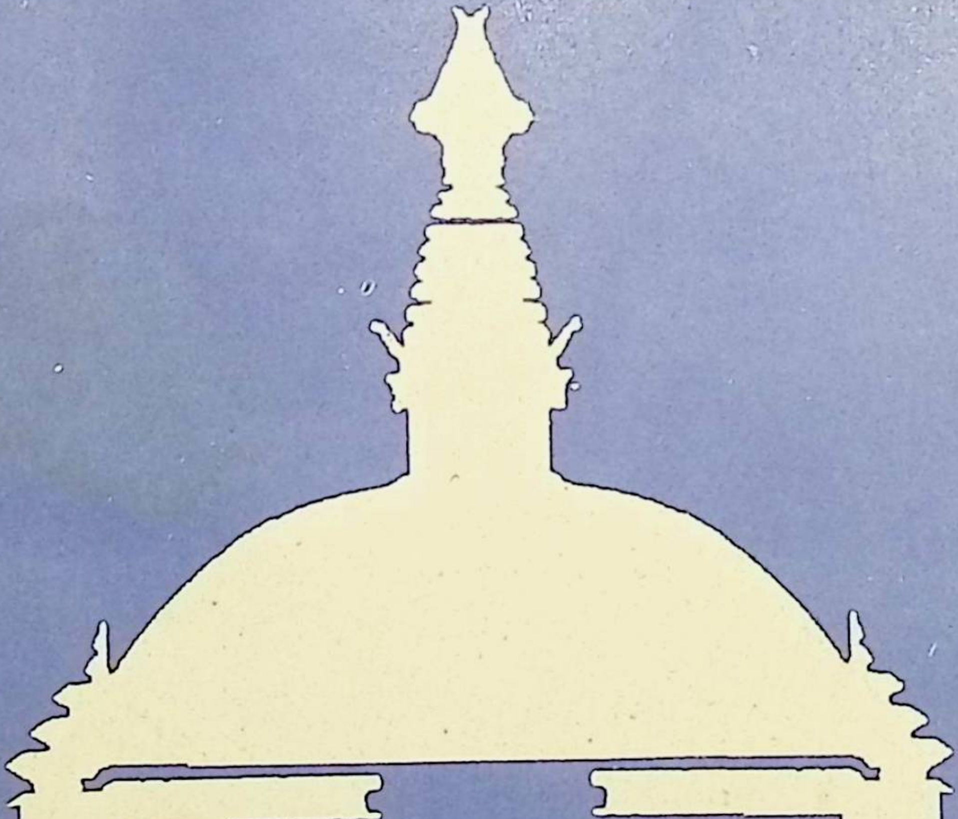
MUSEUM PROSPECTS IN NEPAL



Pashupati Kumar Dwivedi

MUSEUM PROSPECTS IN NEPAL

Pashupati Kumar Dwivedi

Published in the Loving and sacred memory
of
Pashupati Kumar Dwivedi

Published by:
Sushila Dwivedi
Gairidhara, Tangal,
Kathmandu.
Phone No. 4-16987

Copyright: All rights reserved by the publisher
Publication Date: 1999

Price: Rs. 150.00

Printed at: Time Printers, Dillibazar
Phone No. 4-15687

Publisher's Note

Beloved Pashupati Kumar Dwivedi is no more with us. He has left us bereaved at the age of 60 years for traversing into the heavently abode. Even an hour before his death, he was a stout and strong man with no severe disease to suffer from. As the president of Nepal Museological Association, he invited his friends and colleagues by telephone at a meeting to be organized on that day on behalf of the association and, thus, remained active even at that moment. He was not sure that he would have to meet such a fate within an hour of this telephone call.

With the death of beloved Dwivedi, as his friends and students opine, the prominent oasis of Nepal's museology has dried up. There is yet to emerge an another personality to fill up this lacuna. However, there are a lot of his friends and students who have been inspired by his vigour and strength for developing museology in Nepal and we hope that they will do something to fill up this lacuna. It is with a view encourage and enthuse his friends and students dedicated to the cause of museology, we are publishing certain of his article in a book format. The book is comprised of the articles which beloved Dwivedi had written and, most of them, published at different magazines of Nepal at various occasions. As most of the articles are concerned with Nepal's museology or its open museums, we have entitled this book as "Museum Prospects in Nepal".

We as the family members of beloved Dwivedi, are somewhat constrained to shed tears in the sweet and loving memory of him. And the present book is the outcome of the very memory through which it could be perpetuated for years after years. Hence, we dedicate this book in the loving and sacred memory of him. We are grateful to his friends, Dr. Ram Niwas Pandey, Professor of Tribhuvan University and Head of Department of Culture, Ancient History and Museology, and Dr. Sanu Bhai Dangol for helping to bring out the publication of this book. Dr. Pandey had helped to publish this book by writing an excellent preface while Dr. Dangol by editing the manuscript of the book. Thank you.

PREFACE

Mr. Pashupati Kumar Dwivedi, born on 1938 A.D. in the town of Birganj, was the son of a teacher who was deemed the guru of a almost all the educated people of the town during the sixties and seventies of this century. Mr. Dwivedi, being son of Bhagavan Dwivedi got the best education up to the secondary level under his guidance and finally he studied up to the degree level and received Master's degree in History, Sociology and Numismatics in the celebrated universities of India. After doing Master of Arts in History, he taught as a teacher of History for six years in the colleges and then joined the Department of Archaeology and Museums where he served as Numismatist, Museologist and Chief Exploration Officer. When he was holding the chair of Director of National Museum, he went to Germany and received extensive training on Museology in Berlin, Germany. After returning from Europe, he painstakingly worked in the National Museum and gave if a modern form after organising various galleries with archifacts in scientific manner and for that he became very popular in the kingdom of Nepal. On the suspicious occasion of the coronation ceremony of His Majesty King Birendra Bir Bikram Shah Dev, he organised an ethnological exhibition for which he was awarded the first prize from the side of His Majesty's Government of Nepal. These honours brought jealousies and ultimately he was sacked from the government service. After this event, Mr. Dwivedi joined the Tṛibhuvan University at Department of Nepalese History, Culture and Archaeology as a teacher and he taught there until his death on April 12, 1999. Polite in nature, and serious scholar of Numismatics, Museology and History, Mr. Dwivedi bacame very popular as a teacher and was very much liked by the students particularly interested in research activities and tourism development in Nepal.

Widely travelled and experienced person, Mr. Dwivedi was the president and member of a large number of social, cultural and academic societies and he actively worked there and made several societies like National Numismatic Council and Nepal Museological Association. Even on the day of his death, he called all the members of Nepal Museological Association and wanted to efflore the association by doing extensive activities on the organisational and research fronts. However, he could not hold the meeting and breathed last on the same day.

Mr. Dwivedi even started the societies like Parsa Milan Kendra and was its president where he extensively worked for the social and moral upliftment of the people of the district. Mr. Dwivedi was a prolific writer and he has written a large number of books ranging from paintings to society and on museums as well as the coins of Nepal. His book Museum in Nepal, which is the only book so far on Museology, is widely being used as the text book by the students of Tribhuvan University, Department of Nepalese History, Culture and Archaeology. Besides his extensive knowledge on Museology and Numismatics, he contributed a large number of research papers and articles on various aspects of Nepalese life, which are very useful literature for propogating Nepal's national character around the world.

The present work entitled Museum Prospects in Nepal by Mr. Dwivedi is a collection of 22 articles which he wrote in the fifties and sixties of his life had remained unpublished so far. These articles indicate the maturity and complexities of thought as well as notable contribution in the field of Nepalese social and cultural life as well as about the dimensions of museums, Nepalese coinage and many other aspects of Nepal such as art, architecture and archaeology. It became possible to publish this work by his wife Mrs. Sushila Dwivedi who wanted to offer it as a tribute to her late husband's half yearly death ritual. I am hoping that this work is being published and would be released on the day mentioned above.

Although my fast friend Mr. Pashupati Kumar Dwivedi is no more now, he will remain with us, with the students of till eternity. May good bless him with the attainment of heaven and eternal peace over there.

Dr. Ram Niwas Pandey,
Professor and Head,
Department of Nepalese History,
Culture and Archaeology,
Tribhuvan University, Kirtipur,
NEPAL.

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TOURISM DEVELOPMENT IN NEPAL

All sectors of the communication media play a great role in tourism development, in general while some segments of the media, which focus attention on Nepal, in particular attach considerable importance to this country's stakes in the general scheme of things.

All evidences relating to this industry point to the conclusion that His Majesty's Government has been busily engaged in taking all necessary steps for the rapid and profitable development of basic facilities for the promotion of tourism. Some sectors of the people and the businessmen feel that the job is given less attention than it deserves.They feel so by considering upon the ideal geo-physical factors which render Nepal capable of rising as one of the most sought-after tourist attractions of this region. The major advantages this country enjoys in this respect are scenic splendour and cultural heritage.

Some intellectuals and technocrats related to tourism industry believe that the enterprise has developed in this country on lines which are not conductive to it's total and most opportune expansion. It has certainly made a major impact on the nation's economy and that too, is subject to question. The version of these intellectuals and technocrats are that in tourism industry, maximum utility, in the most advantageous manner possible, has to be evolved and thereby eliminate injurious effects from taking firm root. These factors are being kept well in mind while proceeding with the rest of the article.

It is with this point in the focus that HMG has drafted the official policy framework for the development of tourism along proper lines. It's main objective is 'national unity'. The other aspects deal with internal tourism, aimed at developing and cementing cordial relations between the people living in and belonging to different regions of the country, by making them all appreciate and assimilate the basic functions and relevance of divergent cultures, languages, customs and manners. Such a development would enable all the people to develop capacity to evaluate the value of each on a fair and equitable basis of true reciprocity. Such an achievment will enable the nation to develop fast in all ways while, at the same time, retaining the essential virtue of national solidarity and unity. During his address to a gathering in the course of a conference at the Narayani Zone, Parsa District, Birgunj, on April 12, 1981, His Majesty King Birendra said: "It will therefore be wise to relate economic development to prevailing cultural and religious values. National development will never be possible by neglecting culture and religion". I think that this should be the basis for planning in the tourism development sector also.

One of the more obvious reasons for the development of tourism industry is of course the development of national economy and eradication of proverty among the people. For this, more and more suitable people are made to be attracted to this field. Regional imbalances in development and the state of the economy could be set right in part, by encouraging the spread of tourism related industries like trekking, climbing etc. over much wider areas. Big business and industry also could be persuaded to invest more capital and technical know-how in a manner calculated to diversity and enlarge the base of tourism in Nepal. Economic benefits to the country would be multiplied many times over if the official policy envisages the streamlining of operations involving hotel and other lodging facilities like food, entertainment and marketing of goods, which are popular with visitors from abroad.

Hotel beds of different categories have been increased up to the level of Rs. 5,000 and it is felt that it would meet the immediate requirement, although much remains to be done to make lodging facilities available to all kinds of tourists, ranging from the very well-to-do to the shoe-string budget categories. Up till the end of the year 1978-79, the Nepal Industrial Development Corporation has channelled a total sum of Rs. 16.0 crore, as loans to 66 enterprises including travel agencies, construction of hotels and trekkers' lodges etc. The National Tourism Development Council has been constituted by HMG to co-ordinate the activities of the private sector. The Fifth Plan period accomplished the training of more that 750 personnels for hotel management and tourist guides. The Mountaineering School has also been providing training for guides in order to prepare suitably equipped manpower to help mountaineers. It provides employment for some 75,000 people for one month during each year.

The economic fabric of tourism as an industrial enterprise could be improved by adopting certain simple measures. The ratio of domestic value added in goods and services may be stepped up so that the outflow of a third part of the gross revenues from tourism may be scaled down. An intensive compaign in other to spread out tourist arrivals more evenly through-out the year, would help bring in a better rate of over all returns on facilities such as transport and hotels. The peak season is at present confined to the October-March period, owing to the priority attached to snow-capped mountain peaks by the tourists. Taking effective steps to popularise Nepal's historical and cultural monuments and art objects on a much broader plan, would enable the country to reap a higher and more evenly spread-out harvest in gross trekkings from visitors. It would also lead to the easing of pressure on hotels and transport companies during the peak season, while at the same time, enable regions other than Kathmandu also to benefit through tourism.

Where cultural and historical aspects of tourism are concerned, a slip-shod attitude would be ruinous to the industry as a whole. The tourism development body's personnel at the top should make suitable plans for the establishment of well laid out 'centres' for the purpose, and such 'centres' should be entrusted to the competent care of suitable technicians and specialists, who would hold brief for their proper development and maintenance. Although the Sixth Plan has made some changes in the planning for the development of cultural centres, with tourism kept in proper focus, it had failed to integrate such policies aimed at rectifying certain obvious imbalances involved in it, with the blue-print for the incorporation of all such centres into one single unit, under a single authority, and thereby counter balance the lopsided trends, i.e., clinging to the development project on the whole. This process of evolving a truly centralised authority would facilitate the shifting and spreading of super-abundant materials and redundant facilities in certain regions and centres where there is a dearth of such items. The authorities concerned should immediatly grasp the significance of this plan, and items on an even and equitable basis should be effected as soon as possible. Only such a measure could enable the proper development of tourism as a paying industry. Scanty supply or availability of basic infrastructure would defeat the purpose. The socio-economic perspective would acquire the proper impetus if this be done, without any further delay.

Tourism is a multi-billion dollar industry today, and ranks only behind the oil industry in so far as its where income is concerned. It is also growing rapidly all over the world. Tourism development authority should concentrate on all aspects of this industry in order to facilititate Nepal reaping a big harvest in financial terms itself, besides undertaking various other means. Even this can be achieved only if a proper appreciation of Nepal's assets in the field is realised. Cottage industries, and folk art and culture schould receive greater attention at the hands of such an authority. The goods and services produced by the cottage industry in this country could play a very significant role in this case. It also deserves much more encouragement and financial backing in order to enable its full growth and resultant yield. The other angle should concentrate attention on the development and consolidation of folk art and culture, which provide much entertainment and enlightenment to visitors of all kinds besides being the basic foundation of the Nepalese people's cultural, social, religious and artistic traditions. The community as a whole derives the nexus of its ethos through this. It has to be refined and enshrined in the nation's credo and psyche. That would serve the twin purpose of consolidating indigenous values and preserving them for all time to come, while at the some time, enabling the tourism industry to exploit it for its own purpose. It would prove a most attractive and productive bare in all ways. The rural economy and cultures are grounded in this twin spectrum. In the long-term aspect, community harmony depends upon the over all development of folk tradition, folk-lore, folk-literature, folk-dance, folk-maxim, since the rural and rural-based small society or community expresses itself through the refined forms of its arts, while, at the same time, preserving the basis of fellowship and fraternity of the community's various segments through the preservation of such and similar bonds. The foundation of our community is anchored fairly on rural moorings, and it is this reason which makes such values and props all the more indispensable for the country's development on proper rails. However, the socio-economic framework of our rural population and their community life are endangered by poverty. This has to be properly evaluated and remedial measures instituted. The fact that we top of the list of nations, where cultural heritage is concerned, does not legitimise our tendency to ignore the development of society along economic lines also. Our assets, abstract though they may be, hold enormous potential for exploitation in the economic sense and for this purpose, tourism industry has a vital role to fulfill while the development authority has to do on its own bit alongside.

Before embarking upon an analysis and evaluation of the potentials of tourism in the economic sense, a proper enunciation of priorities in the field has to be made. Tourists from foreign countries hold the key in this context. It has necessarily got to look into the sectors who invest their money and expertise in the tourist industry. The employment aspect of the industry, the monies and energy spent on the development of places and centres of tourist interests deserve close attention as well. In spite of the spurt in the construction of hotels and the improvement in transportation facilities, tourist inflow need not necessarily grow fast. One hears complaints from such quarters about the poor standards of various other essential services which create poor climate for the fast growth of industry. Paucity of proper information constitutes one such aspect. Some other fields which lack proper facilities for the potential tourist are: transportation, official processes which handle the issue of visa and permits, gross disparity and lack of credible uniformity in the cost of transportation, a sense of insecurity among tourists to visit remote regions of the county, and the absence in many places of proper facilities for shopping etc. We are a nation which can boast of great cultural assets but we lag behind in comparison to many others where material resources are concerned. Proper official and social controls are still lacking in our dealings with tourists and their interests. For instance, a certain newspaper recently opined that a very large number of people pay visits to Nepal from a neighbouring country, and many feel that we do our best to attract such tourists and visitors while leaving them to the tender mercies of a few cheats who try to fleece them. This is, no doubt, a gross exaggeration and also a most uncharitable comment. But that appears to be the way someone feels about it all. The state of affairs has to be improved.

There is a wide-spread feeling that the prices or cost of goods and services, which are popular with visitors from other countries, are jacked up steeply. This practice could scare away many of the potential visitors who might prefer to spend their money and time touring other lands and buying other goods else-where. We might, in the process, kill the goose which lays the golden egg.

The Government has to lay down a policy chart, lay down proper guide-lines and seek the co-operation of industry, while engaging itself in the regular monitoring of all prartices in the field. This is yet to be undertaken. Some ministers are apparently honest in their intentions in improving the framework of the industry and its performance. Committees and the like are constituted from time to time with this goal in focus. But these exercises will not yield the desired result unless a properly comprehensive policy is evolved on the national basis. And then streamlined to accommodate all activities related to tourism as a modern industry.

It is pity that, in spite of the formation of a separate ministry for the purpose, nothing very worthwhile has been achieved as a result so far. The umbrella which has been opened out for the purpose has failed to bring all the different sectors of the industry under it. The industry's development will be hampered thus. The Tourism Department is under the care of a Director General. However the department and the ministry lack a proper degree of comprehension of the subject and its immediate requirements. Many of the officials concerned are always preoccupied with the chances of securing promotions. Some of them are enthusiantic in exploiting the facilities while their position affords them. They are inveterate and peripatetic globe-trooters. Instances have come to light of some such officials opening their addresses to important assemblies, with an apology for their own lack of a proper understanding of the nuances and sophistries of the tourist industry. Just imagine yourselves, the impression such a candid confusion on their part would create on the audiences, which are comprised of experts in the field, drawn from all parts of the world.

The ministry and the department are subjects to many constraints, as a result of the necessity for them to comply strictly with certain government rules, which inhibit the induction of the right kind of personnel for particular purposes, and also in the matters involving the promotion of the legitimate rights in the furtherance of their well-merited rise in career. It also happens that, in many instances, the personnel posted over-seas are unable to establish and retain constant rapport and liaison with the communication medias which handle matters related to tourism.

These practices speak volumes for the inefficiency and ignorance of the people in charge of the departments concerned, as also of those in charge of auditing and monitoring of such accounts.

Little has been done sofar on a co-operative basis, in promoting Nepal's image in the tourism sector, by indigeous travel agencies and hoteliers. Both sectors could supply well-equipped promotional kits to personnels who are sent from abroad for the purpose of selling in Nepal. It would hardly pay in the long run if we try to confine their activities merely to snatching business from one another. The important thing is to make one's own 'kit', by venturing abroad in a big way, and to create a new hinterland, from which we can attract fresh business. The travel agencies and hoteliers' associations have not done anything worthwhile to establish facilities for launching training courses meant for familiarising office and executive staff with the modern norms and nuances in tourist industry which includes the field of marketing and sales techniques at par with most advanced nations and practices elsewhere.

Incidentally, the problems offered by international transportation are among the most knotty ones in this context. The main reason fo this is to be seen in the fact that we are importers of oil. Yet anothe factor is the degree of our dependence on foreign suppliers fo equipment materials and expertise for furnishing hotels and restaurant as in the case of foods and drinks. Good hotels spend vast sums o money in importing such goods and services. Improving the exten of self-reiance in such matters would help much. Indigenous product should be produced in sufficient quantities and according to the stipulations in quality required to meet such demand. The policy on tourism itself should include such calculations in its reportoire. A programme has to be charted forth with a substitute the imported goods by the goods manufactured in Nepal itself. This should receive top priority in all policy formulating exercises.

Courtesy : See Nepal on July, 1998(Published under the title "Development of Tourism in Nepal.")

KING BIRENDRA: HARBINGER OF DEVELOPMENT

In the ancient days of Greece, the seven sages met at Delphi and wrote on the temple of Apollo "Know thyself, nothing in excess". Centuries rolled away, and the old advice was again given in another form by an English poet who said: know these thyself, presume not God to scan. The proper study of mankind is man, (Pope) man has been asked to confine his studies to those things only which concern him. In one sense there is wisdom in this advice. This is what Frederic Harrison means when he says, "Whilst man wanting, all the rest remains vague and incomplete, and aimless". Hence the study of man is of great importance.

But to study and know man is not such a simple thing as it at first appears to be. Man is bound by thorns and chains. He is the product of innumerable forces which are operating in this world. He is being endowed with a mind and lives in the midst of this world as a member of some society and as a citizen or subject of some state. All these influence him deeply. No study of man is therefore complete which does not take into account all these external and internal aspects which combine to make the whole man. Hence in all our attempts to study man, we must study not only his physical, social, political and intellectual environments but also know ourselves and God. This is the highest aim of knowledge and great aspiration of every soul. That is why Emerson is right when he says, "The heavens are calling you and wheeling round you, displaying to you their eternal beauties".

The Upanishad is also right when it, in its own way, suggest the ways to know the nature of the divine being from the nature of our own selves.

So nothing is more natural to man than to admire and worship what is good and great. He is not satisfied with bread and butter alone but hankers after something more which will give him abiding solace and peace. This desire to bring nourishment to his soul leads one to approach and know great men. It is this desire to bring confort to his soul, to be acquainted with greatness, that prompts us to see, study and analyse the deeds of great men.

Of course some say that personal contact with great men is the best way of appreciating them. To get such opportunity is indeed a privilege because minor events are also closely observed but there is another side of the coin too. We cannot have a sufficient perspective to know him critically. We are either blindly attracted by the magnetism of his personality or are overpowered by the magnitude of his soul or repelled by his exterior. Some distinction is necessary for true appreciation, and this condition is satisfied when we approach great men through their actions and deeds that they selflessly do for the human welfare. But it is right to say that great men always inspire and stimulate our energy. That is why it has been said that the lives of great men remind all of us that we can make our lives sublime. To shake off our sluggishness, to inspire ourselves, to enable us to mould our life, to place before our life a great ideal, we must have the help of great men. Thus hero worship is an abiding passion in man and so long as this passion will last, their noble deeds will continue to attract all mankind.

Now, whenever we admire or worship something, we do so either because it has some intrinsic greatness in it or because it is of great service to us. Therefore, when we worship heroes, we recognise eiarch but leader of the nation also. His Majesty is a development-oriented and peace-loving, noble and benevolent King of Nepal. He is the hope of aspirations for all the Nepalese. Dramatic is the progress of Nepal under him and the life and inspiration which he has infused into his people make them the virtual masters of Nepal. Nepal is not only benefitted in the national sphere but also in the international field under his dynamic and able leadership.

"Let us unleash the forces of development" a slogan which His Majesty the King had given to the nation and accordingly the whole country was divided into four development (now five) zones. His Majesty the King is against the centralisation of works and favours the decentralization of development. Every nook and corner of country must get the fruits of development is his pious intention. With the realization of the urgent needs of time His Majesty's Government has set up a new ministry of Local Development. In order to review the development works, His Majesty the King has, under his own chairmanship, set up a national development council to expedite and guide the development projects carried out in different fields. Similarly a sound consciousness has also been created in the social, cultural and political fields. The current sixth five year plan stresses on the need to develop the village and hence it is village-oriented development plan.

Without peace and stability, there cannot be any desired all round development in the country. Patriotism is a noble virtue but mere slogans of patriotism are not enough for the development of a country. As H.G. Wells has said, 'a sentimentality of flag cheering with no constructive duties.' Another fact is that we often mix up patriotism with mere nationalism. If we could keep this distinction clear, patriotism will never mislead us into vain glorious beastfulness. A writer once said that, while"Patriotism was a lively sense of collective responsiblity, nationalism was a silly cock crowing on its own dunghill".

Realising it, His Majesty the King had given the people to choose a system suited to their interests through the national referendum. And the outcome of the result had definitely enhanced the prestige of the crown, the people and the Panchayat polity both within and outside the country. The referendum was really a unique type of experiment in Asia which reflects the boldness of His Majesty King Birendra. It also indicates His Majesty's sincerity and deep love for democracy and its political institutions. Nepal's national referendum has also been described by the observers as a reflection of the political wisdom of the electorate in general and the generous political acumen of the Nepalese monarch in particular. It has been further stated that the verdict of the referendum indicated that the people feel secure at the hands of His Majesty the King and the partyless Panchayat system on the one hand and revealed their apprehensions and fears against the baneful influences of the multi-party system of government.

After the verdict, His Majesty the King had constituted a Constitutionl Reforms Commission in order to make the existing partyless Panchyat system more democratic, flexible and dynamic. The report of the commission has already been submitted and there is better realisation amongst the people to get the fruitful results.

The countrywide election on the basis of the adult franchise, which is going to be held in future, has become a topic of discussion amongst all countrymen. After its outcome, the clear picture of the political shape of the system will come which will, no doubt, help to shape the destiny of the nation under the able and dynamic leadership of His Majesty the King.

It would not be exaggeration to say that after the referendum verdict the nation's prestige before the world has been increased by leaps and bounds. The way we are getting the aids from the foreign countries, the way we are looked now in the international forums, are, no doubt, the outcome of the national referendum.

This has well been reflected during the official and friendly visits of five Asian and European countries of Their Majesties the King and Queen. His Majesty the King's proposal of the 'Zone of peace' has been widely applauded by Pakistan, Great Britain, Belgium and Yugoslavia. During Their Majesties' State Visit to Pakistan recently, President Zia-UI-Haq had said "Nepal is located in an important part of the world, it lies not only in close proximity to the mighty Himalayan ranges but also big neighbour in the northern side and paid tribute to far-sightedness and singnificant achievement and peaceful policies pursued by King Birendra under whom Nepal has attained position it occupies today in spite of the limitations". Similarly, Her Majesty Queen Elizabeth II at a banquet in honour of

Their Majesties King Birendra and Queen Aishwarya at Buckingham Palace, remarked: "You cultivate many of the virtues which we most admire and you have maintained a rugged independence and a reputation for religous tolerance and family devotion which evokes an immediate response from the British".

The above views expressed by these world dignitaries are no doubt very timely and a clear anlysis of Nepal's stature in the internatioal forum. The views also reflect the true assessment of the dynamic leadership of His Majesty King Birendra.

His Majesty King Birendra's patriotism, freedom-loving nature, far-sightedness, matured wisdom and diplomacy stand as a milestone in the history. H.M. King Birendra is keen on raising the standard of living of the people. Thus we find that Nepal is not only getting the benefits in the national sphere but also in the international field under his dynamic and able leadership.

His Majesty King Birendra is now being recognised as one of the greatest development-loving monarch endowed with new ideas and an outstaning intellectual, not only of the modern world but of the past as well. His Majesty the King has proved his versatile geniusness and ideologies on many important national and international forums. His Majesty the King is not a theoretician but practical statesman as well. His Majesty the King has given the country new programmes which could bring about emancipation of the exploited and teeming millions . His Majesty the King is of the view that ideology or thought born in one country cannot be completely applied to the condition of another country. There should be a change according to the objective conditions.

Nepal has its own geo-political and cultural background. Foreign ideologies could be applied to this country only when these factors were taken into account. His Majesty the King is fully aware of this background and he is not prepared to deviate from the cultural heritage of the past. His Majesty's personal behaviour reflects his thinking very clearly. He is not discourteous even to his worst critics. His thinking also represent perfect morality and courtesy. His contribution to all round national development shall be remembered for ever. His

Majesty King Birendra will always be remembered as one of the foremost architects and builders of the modern Nepal. His Majesty the King is basically Nepali who has imbibed many of the good qualities of the world philosophy and thinking.

The Nepalese people feel satisfaction under the dynamic leadership of His Majesty King Birendra.

May Lord Pashupati Nath bless His Majesty the King for a long and prosperous life in order to shape the destiny of Nepal.

Courtesy : Nepal on 13th Asar , 2038 Vikram Era (Published under the title "Harbinger of Development.")

LUMBINI'S GLORIOUS PAST

(The people of Kapilvastu in the time before the birth of Lord Buddha considered Lumbini an idyllic, pastoral garden. Ancient Buddhist literature refers to Lumbini as Pradimoksha Vana with abundant groves of sal trees in blossom, flowering shrubs and a verdant carpet of smaller plants and grass. Archaeologists have been trying to piece together the history of this ancient civilization from the jigsaw of ruins and relics. PASHUPATI K. DWIVEDI takes us to the birthplace of Lord Buddha.-The editor, Nepal vision May-June,1986)

One of the earliest Buddhist texts written in "Pali" about the birth of the Buddha goes like this: "The wisdom child, that jewel so precious, that cannot be matched, has been born at Lumbini, in the Sakya land for weal and joy in the world of men." The Buddha had eloquently exhorted his followers to treat Lumbini as an ideal place for pilgrimage and contemplation, and the place acquired, from then on, an added religious importance.

It was left to the happy lot of the Mauryan Emperor of India, Ashoka the Great, to become the pioneer in bestowing a truly credible historical stamp of authenticity. He made a pilgrimage to the place in the company of his spiritual guide Upagupta in 250 B.C. Ashoka erected the commemorative pillar, which exists to this day, bearing an inscription : "It is Lumbini Village where the blessed Lord was born." If (as many people belive) Ashoka built other sturctures like a stupa and a monastery for the monks at this site, archaelogists have yet to unearth concrete evidence for their having existed.

The next world renowned pilgrim to visit Lumbini and leave behind him for posterity recorded impressions and his observations was the Chinese traveller Fa-hien during the first decade of the 5th century A.D. His diary tells us that Fa-hien found the Kingdom of the Sakyas engulfed by thick forests in which the wild animals roamed here and there. The place was deserted by all human beings. He saw the Sakya Pusklani (the tank of the Sakyas), in which the Buddha's mother Queen Maya took a dip, just before giving birth to him. Fa-hien also noticed the tree under which the queen brought forth her child. He had also recorded the fact that he saw the "Sarakupa" (the arrow well) some 16miles to the south-west of Lumbini.

Then in the 7th century, another celebrated Chinese pilgrim Huen-Tsang visited the place. He chronicled the Sacred Tree, the Tank, the "Telar River" (the river or pool of oil), several stupas and the Ashokan Pillar whose horse capital had been toppled by a thunder bolt.

From here till the 18th century Lumbini slumbered in the backwaters of history. The eighteenth century relics include inscription of the names of the Malla Kings of Nepal, besides another inscription in the Tibetan language there established the veracity of the belief that Tibetan and Nepalese pilgrims used to visit the place during that period about which no recorded historical evidence is available today.

The Muslim invasion and domination of Northern India between the 12 and 14th centuries led to the neglect of Buddhist pilgrimage centres and shrines. This fate befell the birthplace of the Buddha and surrounding areas too.

Rival claims to Kapilvastu

Interest in these ruins and relics of the ancient civilization and its contemporary monuments enriched by the fact that the Buddha was born there was recived once again during the last quarter of the 18th century by some Birtish scholars in British India. Under the aegis of Sir William Jones, a few others of his kind, they formed the "Asiatic Society" in 1784 A.D. This development provided the fillip needed to launch a large scale programme of archaeological works in many parts of India. James Prinsep, a scholar paved the way for Sir Alexander Cunningham's country wide survey of archaeological remains. However, the Terai region of Nepal failed to benfit through the team's attention owing to the then Rana regime's turning down their request for offical permission. This unfortunate development led to their work being confined to India, with the result that some of them arrived at the wrong surmise that sites as important as Kapilvastu, Ramagrama and Lumbini, lay in nearby Indian territory. This laid the foundation for the fallacious notion which still finds voice in leading ultimately to wrangles over the matter between certain Indian and Nepali archaeologists.

The discovery of the "Nativity Relief" by Hoey in 1898, however, should have clinched the issue once and for all. In the whole region, only Tilaurakot can claim to be the exact site of Kapilvastu as being situated in right position and fulfilling all other conditions." wrote P.C. Mukherjee in the Journal of the Royal Assiatic Society of Bengal in the same year. Mukherjee also published the sturctural plan of Lumbini for the first time in his archaeological report of 1901 A.D. His excavations brought to light the ruins to the Maya Devi Temple, a few monasteries and the water of the Sakyas.

The next occasion that put Lumbini in the lime-light was the observation of the Buddha's 2500th birth anniversary. The celebrations took place in 1956 A.D.

The first really scientific excavation in Lumbini was undertaken by the Department of Archaeology of His Majesty's Government of Nepal in 1970-71, its primary goal being the location of "Lumbini Grama" (the village of Lumbini), as mentioned in the inscription on the Ashokan Pillar situated to the west of the Maya Devi Temple. A site near the Guest House known as the 'southern mound' was chosen for this purpose. Results showed that the earilest inhabitants lived there which was occupied by people from the 6th century B.C. to just about the same time as the birth of the Buddha.

In keeping with the spirit of total amity that had almost always existed between the Buddhist and Hindu communities of this Kingdom and the great interest which had always been shown by its royalty in religion, art and literature of all kinds, archaeological excavations have been patronised by His Late Majesty King Mahendra and His Majesty King Birendra.

Harvest of clues

Currently the work at this site is divided into conservation and excavation. Prevention of further loss and destruction of precious architectural and sculptural relics and monuments is being ensured since 1975. Restoration of dilapidated ruins and remnants are in progress as well and further excavation has been deliberately slowed down for the time being, so that more attention might be paid to restoring and protecting valuable materials already unearthed there.

The excavation work at the site has yielded up a harvest of clues of Lumbini's past. One of the most significant is the rectangular room adjacent to the Maya Devi Temple's north western corner, and some thirty feet to the north of the Ashokan pillar found 2 feet below at ground level. It is made of two courses of coarse burnt bricks containing a lot of hay and husk. The pottery found there is of contemporary ware, and the structure is believed to be Mauryan . A square-based stupa of the Mauryan period was found five feet to the north of the Maya Devi Temple. The floor of this stupa yeilded up the lid of a gold casket amidst a few pieces of charred human bones. Fragments from the damaged horse capital of the Ashokan pillar, a terracotta sculpture of a Boddhisattva and a plaque of Dharmachakra panel were also recovered from the site in 1978.

Lumbini today holds only such extant architectural items as the Ashokan pillar, the Maya Devi Temple, foundations of some monasteries and stupas. Many of these later findings at Lumbini are the result of the excavations carried out after 1970-71 by Babu Krishna Rijal, an archaeologist of H.M.G.; Department of Archaeology.

Tilaurakot

Tilaurakot, the capital city of Sakyas in Kapilvastu district of west Nepal, also contains some revealing ruins of the Sakya domain. Excavation of the central portion by Nepali archaeologists brought to light brick structures of the 3rd century B.C. to the end of the 1st century A.D. comprising water storage tanks, large jars, brick and terracotta ringed wells and a fire altar. Terracotta figurines of human beings and animals dated 400 B.C to 200 A.D., punch marked silver coins, early specimens of coins cast in moulds, bearing the wheels with spokes emblem were also found there.

The Terai region of Nepal holds most of the potential archaeological sites; however, excavation and allied archaeological work on a large scale have yet to be launched.

Tara Nanda Mishra, a Nepali archaeologist, who has contributed substantially to such work in the Tilaurakot site had summed up the state of affairs as they stand today in other areas too. He believes that the earliest pre-historic tools unearthed are paleolithic pebble tools from Danda in the Gandaki river valley. A little more than a decade ago some fossils of Mammalion animals were found near the Sivalik Range close to Janakpur, Makwanpur in Narayani Zone and Udayapur and Tilaurakot in Lumbini Zone and Danda yielded up some neolithic cells and tools.

Mishra further points out that "no proto- historic sites have yet been located in any part of the region."

The few archaeological sites discovered in the eastern region of Nepal Terai are also equally interesting and might prove important when work is extended. The sites are Bijediari, Barahakshetra, Narasingha Tappa, Janakpur and Simaraongarha.

Mishra would prefer to discount Rijal's conviction that the stupa found in Deoriya on the banks of the Jharai River by Dr. Hoey in 1898, and then by Dr. Deo in 1964 is the Ramagrama Stupa. He concedes however that this is a most important stupa of Nepal, but would caution people against subscribing to the theory that it is the Ramagrama Stupa, since according to him, before it is accepted in that context, the location of the ancient Ramagrama should be conclusively established. Mishra himself would like to advance the claim of this stupa to be considered as the one erected over the hair of the Buddha, after he had sworn it in order to lead the life of an ascetic. This was done after the Buddha had crossed the River Anoma, before which he had to traverse the ten Janapadas(towns) of

Kapilavastu and then the six "Janapadas" of Koliya Kingdom. Old Buddhist literature says that the Koliya Kingdom was situated to the east of Kapilavastu, on the banks of the river Rohini. All these regions lie between the rivers Gandaki and Rapti today. P.C. Mukherjee would like to identify the Gandaki at Triveni Ghat as river Anoma and B.K.Rijal seems to agree this view. A proper identification of this river net work old and new, could help solve the problem to some degree. Few experts have taken the trouble to point out in their writing in the recent times which all rivers are extant today from among the list of names of rivers in olden days and also geographical data about the changing of course by such rivers over the centuries.

MUSEUM & TOURISM

A tourist goes out for travelling keeping in mind various aims and objectives. Museum visit is one of the prominent aspects of such travelling. At the time of travelling, the intention of the tourist is not confined within pleasure trip only. Although he keeps himself aloof from all the tensions, labours and duties of regular routine, he tries to acquire some knowledge on various aspects of the place that he visits. In the acquirement of such knowledge, museums have been playing a vital role. Museums, in this way, are considered as the powerful medias for creating awareness of a place and of the monuments, culture and crafts of the place. By the display of various monuments, materials and objects, museums disseminate informations to the people at large on all these aspects and thus help to spread knowledge. In this context, what a museum man has to take into consideration is that he should know the art of displaying materials in such a way that the past may be linked up with the present so that a future course may also be foreseen.

The foremost function of the museum is, in this way, to utilise the objects of the past as the tools for generating knowledge and thereby for enlightening the minds of the people. Thus the museums of modern times act both as an academy as well as a school for the people at the same time.

Museum is, therefore, a great source of knowledge. It is such a source from where knowledge is attained automatically as a matter of play and pleasure. A visit to museum will make anybody to gain knowledge about the art, culture, social life, environment etc. of a nation or locality. Keeping this view in mind, museums are set up or established at the places where tourists often visit. This will make the tourists to know about the distinguishing features of that place along with its past glory and grandeurs. Thus museums are established at tourist cetres to attract more tourists and also to inspire them to visit them for propogating the traditions and culture of a nation or locality. The reason behind establishing museums at Kathmandu, Lalitpur and Bhaktapur within the Kathmandu valley and other tourist places outside the Kathmandu valley, like Lumbini, Pokhara, Mustang, Dhankutta, Surkhet and so on may be taken as examples in the right direction. In the museums outside the Kathmandu valley, mostly materials are collected and displayed on regional basis. Taking into consideration of all these facts, the concerning department has made plants to set up museums at other big cities of the nation like Birgunj, Biratnagar, Bhairahawa, Nepalgunj etc. too. Thus tourist centres are being developed at many places like these by opening museums in them.

The purpose behind establishing museums in the tourist centres may be summed as:-

a. Attracting large number of tourist for visiting to a specific place;
b. Recreate tourists by displaying maximum sectors of local or regional life and cultures;
c. Acquaint the visitors with the life styles of the place without referring to any book.
d. Propogating the value of the nation's art and culture by focussing the attention of tourists;
e. Acquainting the tourists with the folk culture by arranging the programmes of dance, music, drama, exhibitions etc; and
f. Displaying the antiquities of other countries along with that of one's own country so that the visitors may acquire a comprehensive and comparative knowledge in an easy manner which the visitors may acquire while going through the books very seriously.

In order to attain success in this direction, the following two questions are to be taken into consideration.

a. Materials that we can make available for the tourists; and
b. Benefits that we can attain through tourists for enhancing the glory and grandeur of the nation.

The objective of a tourist is to pass time in a very pleasant manner.

Leaving his or her own settled place, the tourist reaches to an another place where he, first of all, wishes to know the nature of the place, its rivers, mountains, fauna, flora etc. For this purpose, either he has to study much or travel extensively for a long time. But as soon as he enters into a gallary of Natural History Museum, he gets himself acquainted with the geographical environment of that country along with all these features which including costumes of the people, ethnographic position and general life of the nation.

Out of curiosity, the tourist also may like to know the people along with their lives, customs and behaviours. He may be deeply interested in the people's costumes, their mental position and likings and the environment which they had developed during successive years. In all these matters, the Gallery of Anthropology is there to solve the curiosities and replies connected with the prominent ethnic communities of the region or nation. The different anthropological materials, displayed in a charming manner, not only recreates but also helps the tourist to understand the development process of the region or nation quite easily. The human skeletons, dresses, sketches of settlements, figures of different costumes are some of the materials which help the tourist to do so.

The tourist also may be curious to know about the ancestry of the people of a country and about the development of its civilization and culture. To say in other words, the tourist may desire to know about the history of civilization of that place. It is but the weakness of human heart that every human being wishes to see his present linked up with the past. This may be taken as a philosophy behind any history. In this context, the tourist will have to devote himself quite a long time for studying the history. But he clears all his doubts, without any pain or labour, by taking himself round in the Historical Gallery or with the help of guides of this gallery.

The other factors which a tourist may like to see is the arts and architectures of his visiting place. In this connection, all his curiosities are fulfilled as and when he enters into the Art Gallery. He gets there peace when he keenly observes and acquaints himself with the development of arts and architectures, the different styles of artists and varieties of art objects along with their beauty and grandeur. The art objects of other countries will help him to make a comparative study and also to come to a definite conclusion.

In this way, the tourist can survey the entire region or country in one place with the aids of visual objects. The vivid informations furnished by museums in this way may help him understand the entire region or country in a very easy manner. In order to support his mission, there are additional materials like labels, guide books, catalogues, booklets, journals, monographs, chronicles, pictures, postcards, picture-photos, albums etc. Thus within a short span of time, museums provide a complete picture of the people and its culture. Now the question that arises is what does a country achieve by providing such museums to tourists.

Any tourist, when he goes out to visit a museum, forms an idea about the country, region, place after looking into different exhibits. If a tourist, who visit Changu Narayan area and returns without having a look to the priceless treasures scattered to and there, it does mean that he has not peeped into the interiors of Changu Narayan, or say, he has seen nothing. It is an open museum where bulky art treasures, which cannot be removed to other places, are seen to lie. Whatever else are found scattered outside such places may be taken as the archifacts of a living museum. If the tourist does not visit such a place, he will not be able to know the sculptures, people's life, the archifacts of that place. On such a situation, the tourist may not be able to relay to others about therse priceless treasures. He will also not be able to form in himself an impression of the country or region too. It is, therefore, essential that opportunities be provided to the tourists to visit museums. This will make the tourist himself the propogator of the tourist spot. Wherever he goes, he narrates the prominent features of that place to other people. The other people will automatically be drawn towards this place after listening all about his narration.

The tourist himself will be a propogator of the art objects of a museum if he feels the objects to be priceless. He will instigate others to visit and see such arts which are put on display in museums.

Moreover, the manufacturing units of the museum collection, if they demonstrated to the tourists, will inspire them to visit museum and to learn such techniques. In this way, there will be an increase in the demands of the materials. This will help to publicise the museum objects and thus the flow of tourists might increase too.

Tourists, when they visit museums, purchase diverse materials like souvenirs, published materials, replicas, plaster casts, reproductions, lantern-slides, picture-albums, picture-postcards, films, pamphlets, guide-books, catalogues, micro-films, monographs, chronicles etc. for their own sake as well as for others. This will bring double benefits to a country. Firstly, it brings economic benefits to the museum. On the otherhand, the picture postcards etc., they send to different friends, relatives and well-wishers living at different destinations of the world, attract the people of different corners to come and visit the museums. Indirectly it also helps to increase a regular flow of foreign currencies. And this kind of indication is itself a strong propogation of tourism. Mental position and likings as well as the environment which they had developed during successive years. In all these matters, the Gallery of Anthropology is there to solve the curiosities and queries of the tourist. Here the tourist easily gets all the replies in connection with the prominent ethnic communities of the region or nation. The different anthropological materials, displayed in a charming manner, not only recreates but also helps the tourist to understand the development process of the region or nation quite easily. The human skeletons, dresses, sketches of settlements, figures of different costumes are some of the materials which help the tourist to do so.

There is a fast increase in the museum thefts in recent years. The stolen objects are illegally smuggled out of the country and sold to western countries. They have now become the pride collections there. It is difficult to trace them easily. If the tourists had seen these objects during their visit to the museums, they can recognise the stolen objects immediately and send information to concering museums. As many museums do not prepare detailed informations, photographs and other proofs of stolen objects, they are helpless to furnish systematic information to Museum Associations of other countries and thus to request for the return of the stollen objects. Sometimes, the informations of these tourists may prove to be of immense help in this direction.

By making rounds to diverse museums and observing art objects, the tourists may have acquired comparative knowledge of the art objects. These tourists may sometimes present a very comparative, solved and vivid interpretations of the museum objects which would not be possible for the general readers and museum-staffs because of their limited knowledge. In this connection, museum visit by the tourists definitely brings special benefits to the museum men. In this way, museums are the potential centre for tourists' flow.

It is well-known that museums attract tourists to a large extent and in some instances provide the main reason for their travel too. Small museums, far from the beaten track, report substantial increase in the attendance of tourists during tourism seasons. Large museums in urban centres arttract tourists throughout the year.

In spite of all these qualities, we are not accustomed to think museum as a centre of economic benefit for a city or a nation. Museums are not established for this purpose too. In spite of this notion, museum brings economic benefit too. Unfortunately, the museums in Nepal are not in a satisfactory state till today although the date of its inception goes back to 176 years ago. Museums are set up simply for fulfilling formalities. In the same way, the 'Visit Nepal 1998' might prove merely as a slogan for fulfilling formalities without any practical value for the tourists. May Lord Pashupatinath bless the concerning agencies with wisdom for setting up museums as the living and dynamic centres so that the promotion of tourism in Nepal be further enhanced. In this context, it behoves that the museums in Nepal draw up comparative programmes of multifarious activities and publications in order to fulfill the aspirations of the tourists if they are to accomplish their legitimate rate as the living institutions for catering the needs of tourists.

ARCHAEOLOGICAL ACTIVITIES IN AND AROUND LUMBINI

Late General Khadga Shamsher and Dr. A. Fuhrer discovered three Ashokan Pillars in Niglisagar, Lumbini and Gotihawa during their organized search for significant monuments and related matters during 1895-1897. These discoveries inspired Hoey and Waddell to visit the region in 1898. The former discovered the 'Nativity Relief' of the Buddha, and Waddell wrote in detail about his observations in the *Journal of the Royal Asiatic Society of Bengal* in July, 1898. In the same year, P.C. Mukherjee came on the scene at the instance of Dr. Smith and the then British India Government. Mukherjee's monumental work led him to conclude: 'In the whole region only Tilaurakot can claim to be the exact site of Kapilavastu as being situated in the right position and fulfilling all other conditions.' The findings of his visit were published by him in his work, *Antiquities of Kapilvastu Tarai of Nepal.* He also published the structural plan of Lumbini for the first time in his archaeological report of 1901 A.D. His excavations brought to light the ruins of the Mayadevi Temple, a few monasteries and the Tank of the Sakyas. During the eventful years of these activities there (1898), James Burgess's article about the nativity scene of the Buddha served to arouse the interest of the world in Lumbini. In 1900 A.D., Prof. Rhys Davids and George Peppe also visited the site. They were persuaded by preponderant evidence to concede that Rominidei was indeed the old Lumbini Garden.

General Kaiser Shamsher J.B. Rana conducted some excavation work in Lumbini during 1933-39. Unfortunately some of the unscientific methods he employed led to the possible destruction of many subsidiary monuments. They also rendered the task of later archaeological expenditions in getting proper stratigraphical levels for accurate dating of structures at the site, very difficult, owing to the levelling methods he had resorted to, in an attempt to expose hidden structures, without caring to maintain the working level of each structure.

The next occasion that put Lumbini in the limelight was the observation of the Buddha's 2500th birth anniversary. The celebrations took place in 1956 A.D.

The first really scientific excavation in Lumbini was undertaken by the Department of Archaeology of His Majesty's Government of Nepal in 1770-71, its primary goal being the location of Lumbini 'Grama' (the village of Lumbini), as mentioned in the inscription on the Ashokan Pillar situated to the west of the Mayadevi Temple. A site near the Guest House known as the 'southern mound' was chosen for this purpose. Results showed that the earliest inhabitants lived there during the N.B.P. period. It was occupied by people from the 6th century B.C., just about the same time as the birth of the Buddha. The place shot into prominence with the visit of Ashoka in the 3rd century B.C. Ten cultural periods were identified from human deposition in successive periods. The pottery, found at the bottom of most layers are of N.B.P. wares, while the other ones at the topmost levels are of red wares. The latest regular and large scale habitation of Lumbini might have been in the 7th century A.D. A mud wall, a terracotta ring well, a burial ground of the Kushana period and a terracotta plaque of the Lord Buddha in the 'bhumisparsamudra' (earth-touching pose) were recovered. The plaque belongs to the Gupta period.

Nepalese Royalty lends a Helping Hand

In keeping with the spirit of total amity that has almost always existed between the Buddhist and Hindu communities of this Kingdom, and the great interest which had always been shown by its royalty in religion, art and literature of all kinds, archaeological pursuit have found His Late Majesty King Mahendra and His Majesty King Birendra only too willing to help the work in all ways possible. In April 1976, His Late Majesty King Mahendra and U. Thant, the then

UN Secretary General (a Burman and a Buddhist), paid a visit to Lumbini and initiated programme for the development of Lumbini Garden. The occasion heralded the swelling of the funds allocated for the purpose, with foreign money pouring in. Since then much excavation work and development work have received funds from the Nepal Government and UNO, besides many other foreign sources.

In a message to the Fourth Asian Buddhist Conference for Peace, King Birendra exhorted the people, social organizations and other nations of the world to donate funds freely for the rebuilding of the sacred place, Lumbini. Much aid has flowed in for the Master Plan and for the development of Lumbini from various quarters of the outside world since then.

His Majesty King Birendra paid a visit to the site being excavated recently in Lumbini, and several members of Nepalese royalty were present there too. This token of royal patronage and their interest in the work encouraged those employed in the work very much.

Current Archaeological Activities

Currently the work at this site is divided into conservation and excavation. Prevention of further loss and destruction of precious architectural and sculptural relics and monuments are being ensured since 1973, when fencing off the area with barbed wire has been completed. Restoration of dilapidated ruins and remnants are in progress as well. Further excavation has been deliberately slowed down for the time being so that more attention may be paid to words restoring and protecting valuable materials already unearthed there.

Men engaged in conservation work have successfully completed the task of restoring monuments to their original shape. Items like a brick-shrine, ruins of the wall on the eastern side of Maya Devi Temple, two votive stupas on western side of the temple and sixteen votive stupas to its north might be taken as the examples of restoration. One of these stupas belongs to the Mauryan period, while another to the Kushana period. Men scraping the ground around the Maya Devi

Temple have exposed many structures which were not known to have existed before. Conservation workers are engaged in restoring these ruins to their original shape too. A revised structural plan of the monuments around the temple has been prepared for this purpose.

The excavation work at the site has yielded up a few important items. One of the most significant ones is the rectangular room adjacent to the Maya Devi Temple's north western corner some thirty feet to the north of the Ashokan Pillar. It is 15'4" X 12'5"in size, and was found 2 feet below the ground level. It is made of two courses of coarse burnt bricks containing a lot of hay and husk. The pottery found there is typical N.B.P. ware, and the structure is believed to be pre-Mauryan. Some pieces of grey ware were found there too. This discovery lends some credence to the theory that the structure is indeed pre-Mauryan. The supposition is yet to be established conclusively. A square-based stupa of the Mauryan period was found five feet to the north of the Maya Devi Temple. The floor of this stupa yielded up the lid of a gold casket amidst a few pieces of charred humann bones. Fragments from the damaged horse capital of the Ashokan Pillar, a terracotta sculpture of a Boddhisttva and a plaque of Dharmachakra panel were also recovered from the site in 1978.

Lumbini today holds only such extant architectural items such as the Ashokan Pillar, the Maya Devi Temple, the Tank of the Sakyas and the foundations of some monasteries and stupas. Many of these later findings at Lumbini are the result of the excavations carried out after 1970-71 by Babu Krishna Rijal, Archaeologist of H.M.G. of Nepal.

The sculptures at the site include the nativity scence of the Buddha, the 'Vajravarahi' piece and the terracotta figures. Dr. (Mrs.) Debala Mitra unearthed a Kushna coin there. The Ashokan Pillar, of course, is the most important one. It is 21 feet tall and 217.25"feet in diameter with a base whose girth is 7.9"feet. The original horse capital was mounted atop a bell-shaped base at the top of the pillar. The remainder of the pillar, after the horse capital, was severed from it (but has since been recovered) bears the famous inscription made by Emperor Ashoka. It also bears the inscriptions of King Ripu Malla and King

Sangrama Malla of Nepal.

Courtesy : Nepal Vision (February/March, 1983)

LOKESVARA IMAGES AT MACHHENDRA BAHAL

The temple of Swetmachhindra Nath (the White Machhindra Nath) is one of the inportant monuments of Kathmandu, which is situated at Machhindrabahal. This is a famous twostoreyed pagoda styled temple of whitefaced Lokeshwara which has been regarded as the manifestation of Budhisattva Avolokiteshvara. It is also popularly called as Jana Bahal Deva. This temple is a typical example of religious tolerance and coexistence as it is equally a worshipping centre of the Hindus and the Buddhists.

The courtyard of the temple possesses many stone and bronze sculptures.

The architecture of the temple is unique and is one of the rare examples of dynamically ornamented multi-storeyed shrine. There are three doors, however, only the central door is functional. Above the doors there are long wooden frames representing 108 forms of Avalokiteshwara. They are all valuable from the iconographic point of view.

Here are some of the works surveyed and comparatively described.

Northern Side

1. **Krishna Varna-Lokesvara:** Blue-coloured and six-armed, carrying varada and abhaya (gestures) in the first pair of hands; rosary and pasa in the second pair of hands and chakra and gada in the third pair.This name does not appear in Bhattacharyya's list.
2. **Uamadana-Lokesvara:** White-coloured and four-armed, carrying pasa and kalasa in the first pair of hands and rosary and trident in the second pair. This Lokesvara appears as No. 33 of Bhattacharyya's list but with different attributes.
3. **Achita Lokesvara:** Red-coloured and six armed, carrying varada

and abhaya in the first pair of hands, vajra and ghanta in the second pair while sword and shield in the third pair. This Lokesvara appears as No. 28 of Bhattacharyya's list but with different attributes.

4. **Kamalabhatta Lokesvara:** Blue-coloured and eight armed. The first pair of hands held in vajarahunkara-mudra; the second pair carries arrow and bow; the third pair carries rosary and chakra; and the fourth pair carries sword and lotus flower. This name does not appear in Bhattacharyya's list which supplies the name of Kamalachandara (No. 77) with different attributes .
5. **Vidyapati Lokesvara:** White coloured and four-armed, carrying varada and abhaya in the first pair of hands and rosary and book in the second pair of hands. This Lokesvara appears as No. 120 of Bhattacharyya's list but with different attributes.
6. **Ratnottama Lokesvara:** Blue-coloured and six-armed. This first pair of hands is held in dhyana-mudra; the second pair carries vajra and ghanta; and the third pair carries damaru and khatvanga. This Lokesvara appears as No. 75 of Bhattacharyya's list but with different attributes.

Western Side

7. **Amitabha Lokesvara:** Yellow-coloured and six-armed. The first pair of hands carries abhaya and varada gestures; the second pair carries arrow and bow; and the third pair carries arrow and lotus flower. This Lokesvara appears as No. 87 of Bhattacharyya's list but with different attributes.
8. **Hari-Hara Lokesvara:** White-coloured and six-armed. The first pair of hands carries abhaya and lotus flower; the second pair carries trisula and kalasa; and the third pair carries goad and pasa. This Lokesvara appears as No. 84 of Bhattacharyya's list but with different attributes.
9. **Dharamachakra Lokesvara:** Three-faced and eight-armed. The principal face is yellow. The right face is red and the left face is green.The first pair of hands is held in abhaya and varada gestures.

The second pair carries arrow and bow. The third pair carries vajra and ghanta and the fourth pair carries sword and flag.This Lokesvara appears as No. 81 of Bhattacharyya's list but with different attributes.

10. **Mahavajrasattva Lokesvara:** Four-headed and eight-armed. The principal head is yellow. The side head on the right is also yellow, while on the left is red. The crowning head is white . The first pair of hands holds viswa-vajra and ghanta ; the second pair and the fourth pair carries spear and pasa. This Lokesvara appears as No. 29 of Bhattacharyya's list but with different attributes.
11. **Simbanada Lokesvara:** Green coloured and six-armed. The first pair of hands is held in anjali gestures; the second pair carries sword and shield; and the third pair carries rosary and book. This Lokesvara appears as No. 20 of Bhattacharyya's list but with different attributes.
12. **Dharmadhatu Lokesvara:** Grey coloured and eight-armed. The first pair of hands is held in varada and abhaya gestures; the second pair carries rosary and book; the third pair carries arrow and pasa and the fourth pair carries sword and lotus. This Lokesvara appears as No. 90 of Bhattacharyya's list but with different attributes

Southern Side

13. **Visvabhuta Lokesvara:** Yellow coloured and eight-armed. The first pair of hands holds chakra and padma; the second pair arrow and bow; and the third pair sword and pasa. This Lokesvara appears as No. 89 of Bhattacharyya's list but with different attributes.
14. **Manjunatha Lokesvara:** White coloured and six-armed. The first pair of hands holds chakra and padma, the second pair carries goad and pasa and the third pair holds sword and book. This Lokesvara appears as No. 6 of Bhattacharyya's list but with different attributes.

15. **Sakya-Buddha Lokesvara:** Blue coloured and six-armed carrying sword and lotus in the first pair of hands; bhusparsa (gesture) and book in the second pair; and goad and lotus (pasa?) in the third pair of hands. This Lokesvara appears as No. 31 of Bhattacharyya's list but with different attributes.
16. **Jaamasri Lokesvara:** Red coloured and eight-armed. The first pair of hands is held in dhramachakra-mudra; the second pair in dhyana-mudra; the third pair in varada and abhaya mudra; and the fourth pair carries sword and book . This name does not appear in Bhattacharyya's list.
17. **Lokesvara (name illegible):** White coloured and six-armed. The first pair of hands carries abhaya (gesture) and kalasa; the second pair carries staff and pasa; and the third pair carries abhaya and skin.
18. **Ushnisha Lokesvara:** White coloured and eight-armed. The first pair of hands carries abhaya gesture and kalasa; the second pair of hands is held in varada gestures; the third carries tribendi and pasa; and the fourth carries japamala and book. This name does not appears Bhattacharyya's list.

Eastern Side

19. **Name Missing:** Yellow coloured and six-armed. The first pair of hands holds abhaya gesture and lotus. The second pair holds abhaya gesture and kalasa. The third pair holds vajra and ghanta.
20. **Sankhanatha Lokesvara:** Blue coloured . The first pair of hands holds varada gesture and padma; the second pair goad and pasa; and the third pair rosary and book. This Lokesvara appears as No. 101 of Bhattacharyya's list but with different attributes.
21. **Kritanjanjali Lokesvara:** Four-faced and twelve-armed. The main face is blue. The side faces are white and green while the crowining face is yellow .The first pair of hands is held in anjali gesture; the second pair is held in dhyana-mudra; and the third pair is held in varada and abhaya gestures; the fourth pair carries goad and chakra; the fifth pair carries arrow and bow; and the

sixth pair carries rosary and book . This Lokesvara appears as No.98 of Bhattacharayya's list but with different attributes.

22. **Nrityanath Lokesvara:** Red coloured and ten-armed. He dances an ardhaparyana on his left foot. The first pair of hands is held in abhaya gesture and gajahasta; the second pair carries blue lotus and the third pair carries arrow and bow; the fourth pair carries rosary and deer and the fifth pair carries urahvahasta pose axe. This name do not appear in Bhattacharyya's list.
23. **Jnanadhaty Lokesvara:** White-coloured and six-armed. The first pair of hands carries abhaya gesture and kalasa; the second pair carries varada gesture and book; and the third pair carries sword and rosary.
24. **Padmanatha Lokesvara:** White-coloured Lokesvara standing in ardhaparyankasana on left foot. He is sixteen-armed and carries lotus in each hand. This name does not appear in Bhattacharyya's list which supplies the name of Padmapani Lokesvara as No. 104 with different attributes.
25. **Mahadhvajadhatu Lokesvara:** Four-handed and eight-armed. The main hand is green, the side hands being white and yellow. The crowning head is red. The first pair of hands carries an indistinct attribute and pasa; the second pair carries vajra and ghanta and the fourth pair carries sword and shield. This name does not appear in Bhattacharyya's list which supplies the name of Mahavajradhatu Lokesvara (No. 67)
26. **Mahavajrajhrik Lokesvara:** Four-faced and eight-armed. The principal head is red. The side heads are blue and white. The crowning head is white. The first pair of hands carries sword and pass; the second carries flag and ghanta; the objects of the third pair are indistinct; and the uppermost pair carries vajra and lotus. This Lokesvara appears as No. 68 of Bhattacharyya's list but with different attributes.
27. **Mahavajrapani Lokesvara:** Four-faced and eight-armed. The principal as well as crowning heads are white. The side heads are blue and red. The first pair of hands carries goad and pass. The second pair carries arrow and bow. The third pair carries

vajra and ghanta. The fourth pair carries sword and umbrella (?) This Lokesvara appears as No. 69 of Bhattacharyya's list but with different attributes.

28. **Mahavajranatha Lokesvara:** Four-headed and eight-armed. The principal head is blue. The side heads are white and red. The crowing head is yellow. The lowest pair of hands carries goad and pasa. The second pair carries arrow and bow. The third pair carries vajra and ghanta. The fourth pair carries sword and tarjani. This Lokesvara appears as No. 70 of Bhattacharyya's list but with different attributes.
29. **Ratnakula Lokessvara:** Three-headed and six-armed. The principal head is white. The side heads are yellow. The first pair of hands carries serpent and kalasa; the second pair carries fire and ghanta; and third pair carries vajra and umbrella. This name does not appear in Bhattacharyya's list which supplies the name of Ratnadala (No.75) with different attributes.
30. **Sahasrasurya Lokesvara:** Three-headed and six armed. The principal head is blue. The side heads are yellow and white. The first pair of hands seems to carry the moon and the sun; the second pair carries fire (?) and lotus flower; and the third pair carries sword and ghanta. This name does not appear in Bhattacharyya's list.
31. **Sankhanatha Lokesvara:** Three headed and six-armed. The principal head is green, the side-heads being white and yellow. The first pair of hands carries sankha and umbrella; the second pair carries tarjani and flag; and the third pair carries arrow and bow. This Lokesvara appears as No. 101 of Bhattacharyya's list but with different attributes.
32. **Ratnakirti Lokesvara:** Three-headed and six-armed. The central head is yellow, the side heads being white and blue. The first pair of hands carries vajra and ghanta; and the attributes of the remaining hands are not clear. This name does not appear in Bhattacharyya's list
33. **Jasinila Lokesvara:** Four-headed and eight-armed. The central head is red. The side heads are blue and yellow. The crowning head is red. The side heads are blue and yellow. The crowning

head is white. The lowest pair of hands hold vajra and chakra (?); the second pair holds varada gesture and blue lotus; the third pair hold jewel and lotus; and the fourth pair holds sword and missing. This name does not appear in Bhattacharyya's list.

34. **Manjudatta Lokesvara:** Four-headed and eight-armed. The principal head is red. The side heads are blue and red. The crowning head is yellow. The lowest pair of hands is hold in dhyana gestures. The second pair carries tree branches (ratna-pallava) in both hands. The third pair carries vajra and ghanta. The fourth pair carries sword and book. This name does not appear in Bhattacharyya's list which supplies the name of Manjunatha (No.96) with different attributes.

35. **Chandrabimba Lokesvara:** Four-headed and eight-armed. The principal and crowning heads are white. The side heads are yellow and red. The first pair of hands carries vajra and ghanta; the second pair carries chakra and branch; the third pair carries kataka mudra and indistinct; and the fourth pair carries vajra and jewel. This name does not appear in Bhattacharyya's list which supplies the name of Chandraprabha (No. 43) with different attributes.

36. **Mahasurya-kiva Lokesvara:** Four-headed and eight armed. The principal and crowning heads are red. The side heads are blue and white. The first pair of hands holds varada gesture and lotus bud (?); the third pair has goad and pasa; and the fourth pair has sword and ghanta. This name does not appear in Bhattacharya's list.

Courtesy : The aforesaid images are found at the lowest tier of Mahhandra Bahal in Kathmandu. As the last pages of this article were found missing, no details could be furnished here regarding other images.

MOUNTAIN ARCHAEOLOGY IN CENTRAL HIMALAYAS: CASE STUDY OF MUSTANG AREA OF NEPAL

Introduction:

Mountain Archaeology is a newly emerging discipline in South Asia; and is richly endowed with high potentials. From the Pamir Knot to the high hills of Assam, man has lived, worked and played since the prehistoric times. High mountain archaeology in the Himalayas is the search for the prehistoric man, who lived in high altitude above three thousand meters for more than two thousand years. It is true that very little research has been done on the prehistoric man and his civilization in this area. But the traces of his settlement begining from the large expanse of cave settlement comes from the Karakorum pass in Pakistan to Ladakh in India. Sporadic work has been undertaken by the Chinese archaeologists in Eastern Tibet where remains of neolithic culture has been excavated. In Pakistan the ancient rock-cut caves were discovered around the Karakorum highway.

In Nepal mountain archaeology is still in a very formative phase. It really picked up its momentum after the restoration of multi-party democracy in 1990. An important discovery of the above type was the finding of the rock-cut burial cave near Tukuche.

Physio-Geographical Importance of Mustang Region

Among the many 24 passes in the Himalayas range, Mustang is one of the most important only after Kuti and Kerong that pass via Kathmandu Valley. The literary and numismatic evidences show a flourishing trade between Nepal and Tibet from the ancient to modern times. In Nepal, the Kali-Gandaki Valley is indicative of a natural contact point between two large regions; Tibet in the north and India in the South via an area of Bhotia settlement in Nepal. Incidently it is interesting to recall that it is the deepest antecedent traverse valley running north to south not only in the Himalayas but also the whole world.

The Prehistoric Settlement of Mustang

At the decade of 1990s, three archaeological excavations were conducted by the Department of Archaeology and the German Universities of Bonn and cologne in three phases (1990, 1993, 1994). The caves of Muktinath Valley in Mustang are the oldest human settlements found not only in the region but also in the white Himalayas.

A. **Exavation of Cave system in Muktinath Valley: 1990**

The team leader of this excavation was Angela Simon and it was she who brought to light the evidences of cave system in the Muktinath Valley. The cave systems of the Mustang district was first reported by G. Tucci in 1953, 55, in his report on *Journey to Mustang*. It was between 1986 to 1988 the group led by D. Schuh revealed multi-storey cave system in the Muktinath Valley. It was in 1990, trenches were dug in the west wall of the cave and in the cave rooms of the north western front. The major findings are pottery, mainly cooking vessels. Some are decorated with semi-circle and others with triangles. Many vessels were articulated. Metal artifacts like barbed iron arrow with a tang were easily discernable. Besides, there were strips of bronze and an iron knife blade. It was because of the semi-arid climate, organic materials like bone, leather, textiles, wood and plants have survived. Pieces of wood eigher decidious or conifers have been found in almost all the rooms.

The preliminary results of this excavation has brought to knowledge a multi-storey cave system inhabited by the prehistoric man up to the medieval times. According to the Radio Carbon, dating the period of use goes back to more than 2,000 years. The latest layers can be dated between 1,200 A.D. to 1,500 A.D.

B. Prehistoric Settlements in Mustang: Excavations of 1993

This excavation was led by Angela Simons with two other colleagues Werner Schon and Sukra Sagar Shrestha. At Chokhopani, three burial caves with numerious burial goods like pottery, bronze, bedkins (points) and carnelian beads were found. Other objects include iron pieces, bones, schists, and bamboo. The vessels were broken and bones, pressed together and mostly dislocated. Sometimes the deceased were buried with glass and metal jewellery. Another Cave system of Mustang constitutes the ruins of Mebark in the Upper Muktinath Valley. The Cave chamber of the location 50 revealed a large chang vessel stood in front of a box-like clay brick structure. The excavation of the chamber revealed five bamboo baskets, numerous potshreds, fragments of paper with Ranjana script, artifacts of leather and wood and a slab with an inscription "Om mani padme hum". The colour of the pottery was red ad grey. The Dendrochronology indicated that the site was abandoned by sixteen century. Again bronze objects like the bell, vazra and hooks have been found in plenty.

A characteristic feature of the cave system of the upper Mustang is the elaborate infrastructure, which goes up even to six storey. This is in sharp contrast with rudimentary structures of the Muktinath Valley. However the cave system in north Mustang, near Luri is partly used today as religious center. It is a gomba signifying painted cave chorten.

C. Prehistoric settlements in Mustang: Excavation of 1994-95

This phase was devoted to fix the chronology of the cave system. In the prehistoric times around 1000 to 500 B.C. a homogeneous population lived in the Kali-Gandaki Valley. At present several ethnic group live today. This will help us to learn more about the people who first settled in the high mountains of Mustang and built the first cave-systems. The excavation of the terrace settlements also brought to light pre-historic pottery, the grey were belonging to the "Chokhopani-phase".

Conclusions

Prehistoric archaeology in the Himalayas is relatively a new area of study. Up to now the cave settlements of the Muktinath Valley of Mustang are the oldest settlements not only in the Kali-Gandaki region but also in the entire Himalayan region. The evidences revealed by the artifacts show that the caves in Mustang region were lived with human activities from a period more than 6000 years ago to the present. These caves served as dwelling places for Nepali not only in the prehistoric past but also today. Here the neolithic culture meet and mingle with the elements of modern civilization today. The cave systems reveal rudimentary forms as in the Muktinath Valley to elaborate five to six storeyed structures with rooms and anti-chambers, doorways and staircases. The organic samples taken from the storage chamber of the caves reveal the dates between 600 to 100 B.C. For the first time in Nepali archaeological history, the dendrochronology has been used to date the layers in the caves. With the help of ring layers in the trees, a calendar spanning to 538 years was prepared with the help specimens.

THE CHANGING ROLE OF MUSEUMS

What a museum is and what important role it can play in a developing country like Nepal will be best answered by the important functions it can fulfil or expected to fulfill. The important functions which a museum is expected to fulfil in a developing country is to educate the masses, galvanise them and thus to give a speed to progress for achieving the given socio-economic and cultural goals.

Museums of today have a key task to play in providing an understanding of identity and a sense of belonging to a place or community. In the face of immense and often painful change in many countries, museums can provide a valuable sense of communication with the past and present, and serve as a springboard for the future.

Museum is interpreted in different terms by different people. The concept of a museum has been changing rapidly. Yet the primary function of a museum is to house the rare and beautiful objects. It remains unchanged although the ways and means of its interpretation have changed. How to achieve best results suited to the Nepalese circumstance should be our main endeavour. The projection of the museum as a dynamic institution actively involved in the acquisition of objects as an integral part of a specific programme, or scientific research, education, conservation and cultural heritage should always be in our minds. This is the mainstream of ideas in the context of the changing role of museums in a developing country. Hardly two years have left to complete this running century. At this time, we have to summarize the deeds done during all these years, analyse them and put them in systematic orders and scientifically display them for the coming 21st century.

Museum, an we see it today, is the result or the growth of several centuries. If we review the development of museums, we will find that the museums have now entered in the third phase of development and they may be considered as (i) assembling collections, sometimes using them for research and publications also. This was the 'store house phase'. (ii) The second phase brought a little more development when these objects were taken care of being preserved, put on view but without any effort for systematic grouping, the phase of service to few. (iii) The third phase started with presenting material from collections in exhibition galleries in a manner to attract and instruct the general public. In this phase museum became an instrument of education at every step without, in any way, diminishing their utility to scholars and specialists or their importance of educational role. We should not forget that the true conception of museum is not that of an educational institution having art for its teaching material, but that of an art institution with educational uses and demands.

The International Council of Museum (ICOM) Statutes, in article 2, has defined museum in these following lines: "A museum is a non-profit making, permanent institution in the service of society and of its development and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment material evidence of people and their environment."

Article 2 further mentions in sub-clause (b) regarding those institutions which in one way or the other, fulfils the aims of the museum. It is as follows:

In addition to institutions designated as 'museums' the following qualify as museums for the purposes of this definition.

(i) Natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicates material evidence of people and their environment.

(ii) Institutions holding collections of and displaying live specimens of plants and animals, such as botanical and zoological gardens, aquaria and vivaria;

(iii) Science centres and planet area;

(iv) Conservation institutes and exhibition galleries permanently maintained by libraries and archive centres;

(v) Nature reserves;

(vi) Such other institutions as the Executive Council, after seeking the advice of the Advisory Committee, considers as having some or all the characteristics of a museum, or as supporting museums and professional museum workers through museological research, education or training.

If we make a cursory look to the above categories, we find that the field of the museum has been quite broadened. This a definitely a clear indication in the approach towards the museums of today. In another way it shows the changing role of museums in a new society. With these views in mind, the Nepal Museological Association has incorporated all the fields which serve the purposes of a museum.

Being a powerful medium of public information, it can first of all educate the people on existing socio-economic and cultural context apart from its projections into the future. Thus, a strong independent museum movement can help people discover themselves, recognise their own identities and, in this manner, conveive the concepts of modernisation in their own milieu. A modernisation drive based on such intelligent understanding of oneself cannot but be realistic and, therefore, sure of success.

Talking specifically, we can envisage a situation where a strong and purposeful museum movement can be developed which will, for instance, accelerate emotional integration of the nation through well organised exhibits. At the same time, it can broaden our outlook and promote scientific spirit through relevant display works. In the rural areas, this movement can well be utilised to accelerate our drive against illeteracy, social evils and superstitions. In our campaign to boost farm production also, it can similarly help in educating the farmers on new farm technologies and secure their cooperation. In the cities, it can be instrumental in developing better civic and hyginic sense among the city dwellers and organise them in productive ventures. Similarly in the field of education, cultural and art, it can make valuable contributions.

The tragedy, however, is that inspite of all these obvious potentialities, museum movement has received but scanty attention from us. We have not only been blissfully negligent of these potentialities but have, by and large, not grown out of the misnomer that museum is a store house of ancient things and fossils.

Clearly, as in many other fields of development, in a poor country such as ours, the initiatives for the creation of a strong, effective and purposeful museum movement has to come from the government itself. The other agencies like Nepal Museological Association can help to create awareness in the society and can prepare the people to do something for the museum. There are other ways, too, where the government can do by undertaking various programmes.

Once, an atmosphere conducive to the growth of museum movement is built in this manner, its growth will begin to gather momentum of itself. The people will increasingly understand the value of museums and indentify themselves with their development.

NEMA AT A GLANCE

Nepal Museological Association which is popularly known as NeMA is not only known to the Nepalese society but also to the outside world because of the multifarious activities conducted by it time to time. It was founded at my own initiative in 1982 A.D. under the chairmanship of ex-curator of Nepal Museum, late Shri Chandra Man Maskey. Late Maskey was also, at one time, a director of Archaeology Department and Central Zoo. Since then the association is doing its humble services and going to complete sixteen springs. Within few days, it will be entering into seventeen years.

NeMA is a non-profit oriented institution composed of distinguished personalities representing different walks of Nepal's national life, e.g., professors, museologists, museum personnels, conservators, archaeologists, archivist, natural history specialists, artists and experts of culture and history etc. most of whom are holding services at Tribhuvan University and His Majesty's Government of Nepal. This association was formed with a view to stress on the upliftment of museum of Nepal in a well-planned manner and plans to accomplish these objectives by providing training as well as technical and other services. News relating to setting up new museums in different fields come out off and on through different communication media. Few names, e.g., B.P. Koirala Memorial Museum, Ganeshman Singh Memorial Museum, Tank Prasad Acharya Memorial Museum can be cited here as the examples. It is indeed a good sign and must be appreciated by everyone of us. But the museologists of the country are equally worried due to one reason and ask the organisers: whether they are actually sincere in their endeavours to set up these museums or whether they are only expressing their sentiments which would not pay anything. They have to be realistic and must seriously think over its pros and cons. The trends of museology must be followed by all means. Merely opening up museums will neither be beneficial to them nor to the nation. Everyone of us must bear one thing in mind that museums are not like curioshops but, on the contrary, they are important organisations having important social responsibilities. Among other things, it has the responsibility to display things in an impressive manner according to the tastes of the general public. From this point of view, museums are more important than other educational institutions. For, in the other institutions, only those, who are educated, benefit. Museum provides knowledge to all irrespective of age or level of education through various programmes.

The status and standing of many countries today is, to a large extent, measured by the attention they pay to their cultural facilities, international tourism, and the sidespread economic gains it brings. These are the major reasons for making investment in museums and their work throughout the world.

Museums in any country are, therefore, established for inspiring the human race and its deeds permanently. Hence deep thinking, analytical approach, high imaginative capabilities, museum technicalities and broad vision must be taken into consideration before its final formulation. With there bare facts in mind, NeMA stands for the community, by the community, and of the community.

The main objectives of this organisation have been to enhance understanding and goodwill with other national and international organisations carrying on similar objectives. For the accomplishment of there objectives, it plans to launch the following activities.

a) Carrying on training programmes on the sphere of museology, history, culture, art, architecture, philosophy, archaeology, natural history etc.
b) Providing advices and cooperation for the setting up of new museums and for the conservation of archacological monuments. Also supplying plans, programme and man-power in these spheres if necessary.
c) Publishing research oriented standard articles on museology, history, culture, art, architecture, natural history, archaeology, philosophy and others. [Also organising seminars, conferences, interactions, lectures etc. in there spheres. The present inter-action on 'Tourism and the Museums:- An Inherent relationship

organised on the occasion of Visit Nepal year 1998 jointly by Department of Tourism HMG and Nepal Museological Association at Tourist Service Centre, Bhrikuti Mandap, Kathmandu on Friday June 26, 1998, at 1.45 p.m. is a candid proof of that. Such type of interaction on museums is going to held for the first time in Nepal. And, side by side, to bring awareness towards the museums and its activities, NeMA has brought quarterly news letter No. 1 and is going to distribute amongst the guests and participants of inter-action programme. NeMA also plans to publish the working paper presented by me on tourism and museums along with the comments and views expressed during the interaction later on. One can't deny the fact that there is intimate relationships between tourists and the museums. Both are supplement to each other. Hence this programme is most timely and useful.]

d) Making alliance with international and national agencies like International Council of Museums (ICOM) and National Committees of ICOM, set up in different countries; and

e) Undertaking each and every activity that fulfills the aforesaid objectives.

As a first step towards this objective, the NeMA organised a seminar-cum-reception in honour of the American archacologists who had visited Nepal in 1983. Similarly this association is in touch with International Council of Museum (ICOM) headquartered at Paris for settling up Nepal National Committee for ICOM. This will help us to know the global activities carried out in this field.

Likewise, the association plans to publish tourism journals, catalogues, chronicles, supplements, news bulletins and other publications suited to the tastes and temperaments of all age group. This news bulletin especially prepared to distribute amongst the participants of interaction programme is one of the steps in this direction. Financial constraints do exist and we are planning to gather the resources in order to overcome this hurdle.

Above all, we are in deep thinking to broader our international cooperation and contacts with concerning agencies.

And for this, the membership procedures are being softened. It will be given to any association, organisation or a Nepali citizen who is interested to help fulfil the objective of this assiciation.

The following four categorisation has been done for membership:

Honourary Membership: The executive committee can offer honourary membership to any person who has contributed much to the cause of uplifting museology or to a distinguished person who has made remarkable contribution in the sphere of museology, history, culture or archaeology.

Institutional Membership: It can be offered to any association or organization dedicated to the cause of developing culture, history, archaeology or museology. Such a member should pay Rs. 2,000/- (two thousand rupees only) annually.

Life Membership: An individual can become a life long member by paying Rs. 2,000/- at one time. Such a member will have to pay no other dues later on.

Ordinary Membership: It can be acquired by any individual by paying Rs. 100/- as entrance fee and Rs. 200/- as annual fee.

For the moment we have made ordinary members only and efforts are already being done to pursue the individuals and institutions to become life members and institutional members.

In this way the association is fully dedicated towards to fulfilling national and international responsibility.

ETHNOLOGY: STRONG SUBSIDIARY SOURCE IN NEPAL'S HISTORICAL RESEARCH

An atmosphere of research in various fields has now slowly and gradually, taken a clear shape under the able, inspiring and dynamic leadership of His Majesty King Birendra Bir Bikram Shah Dev. Several individuals, institutions, agencie's departments are engaging collectively in the research works and this is really an important step.

Here, one very important, though still negeleted, field of Nepalese culture, say, subsidiary source to Nepalese Historical research is being discussed in brief. The National Museum of Nepal which is the oldest, biggest and the only multi-purpose museum of the country has a handsome collection of ethnology objects. Some of them are of course, put on display while most of them are being preserved in the reserve collection. The collection has been increasing year by year and an extensive survey on national scale has been carried out by the museum alone in order to give national representation to the general visitors as well as the research scholars. The main aim of the museum is the advancement of knowledge and the presentation of specimens of works of art which have been handed down to it. Thus, the museum collections are a part of our national cultural heritage and as such they should be in the safest hands.

The country is inhabited by people of both Aryan and Mongoloid descent. While people of many ethic group have been living in cities, there are others who are still inclined to live in forests. Communities, different in their respective social customs and traditions as well as in physiological make-up, have been living here from ancient times. But they are all bonafide citizens of Nepal, with the same degree of affection and regard for the motherland like others. While some are Indo-European language speaking people, some belong to the Tibeto-Burman language group. But they are all bound by a sense of unity. This is certainly a matter of sociological importance. Whatever their desent, Aryan of Monogoloid, wherever a particular group may have lived, in the cities or in the forests, whatever be their social customs and traditions, they are all known as Neplese today. All have a sence of national glory and national unity. The Crown as a symbol of national unity is an indispensable factor in the thought-process of all of them. With these broad views in mind, the National Museum had for the first time organised a special exhibition of ethnological objects on the eve of the auspicious Coronation of His Majesty King Birendra. This was possibly the single largest exhibition of our ethnology. The exhibition was represented by thirteen principal ethnic and professional group of Nepal through life-size clay models with their suitable backgrounds.

This was a centre of attraction in the National Development Exhibition held at Bhrikuti Mandap (Exhibition ground) and the people found for the first time the display of ethnological objects. Distinguished royal guests and other foreign dignitaries also appreciated this exhibition. Publications in Nepali and English in various forms were also done and distributed to all inculding the visiting distinguished royal guests.

This whole gallery has now been shifed to the musem's premises and is being reorganised there as an independent gallery of Ethnology. One or two new ethnic groups of Nepal, through interesting background will also be put on display there. Works are being carried on there to open the gallery. So it is hoped that this permanent gallery of ethonogy, as a strong subsidiary source of Nepalese historical research , will definitely pave the way for scientific ethnological research activites in Nepal.

Before we discuss anything, it is essential that we know the importance and relationships of anthropology, ethnology and culture.

The study of man in the social aspect, called social or cultural anthropology, presents the humanities facet of anthropology while the stydy of the physical aspect, called physical anthropology, presents the biological facet.The cultural anthropologist looks at human behaviour comparatively, examines the diverse systems of customs and values in a given social group. The physical anthropologist looks at man as an animal, studies him biologically or anatomically in relation to other animals of the animal kingdom; he studies the human characteristics in a biological perspective instead of social perspective; he seeks to find out man's origin and development, his place in the animal kingdom and studies, in a comparative way, the varieties of people all over the world. This last mentioned aspect of study is generally known as "ethnology". What, then is culture ? Really, it is very difficult to define it but ethnologically, it is not same as it is used in English literature. In my opinion, it would be appropriate to quote here Linton's definition. According to him, "Culture is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of the society".

On the basis of these observations, let us now discuss the importance of ethnology as a strong subsidiary source of Nepalese historical research.

Modern ethnology is more and more becoming a strong historical source. Because of the absence of written historical records and of the semi-mythical character of oral tradition, it is, of course, impossible to reconstruct the details of the political history of primitive tribes . But a detailed analysis of this cultural inheritance, material as well as intellectual, enables us to establish well-defined ethnic and cultural groups, their inter-relations, their earlier and later stages, their spheres of influence. A careful survey of their geographical distribution permits us also to find out the historical dislocations of these groups, i. e, their migrations, conquests and defeats, their rise and fall, often even the approximate time of these events.

Whereas the ethnology of the primitive civilizations is, thus, more and more becoming an exact historical science, that of historical civilizations has, however, hardly progressed beyond the stage of description. In this field, the ethnologist can succeed only in collaboration with historians and archaeologists. For here cultural stratification is very complicated. Though at the bottom of the society there may still be the vestiges of primitive forms of life, they are generally so obliterated by later re-interpretations and accretions that in most cases it is difficult to eliminate their original character without a suffcient appreciation of those later stages of cultural evolution. But these intermediate strata between the dominating civilization at the top of the social ladder and those primitive survivals amongst the lower classes and in remote districts represent as many residua of earlier stage of civilization. Mummified and degenerated, they are still preserving what had been, decades, centuries, millenia ago, the splendour of the then ruling nations and classes, the zenith of cultural life.

For this same reason, however, these lingering traditions are of the greatest value for the historian. Even as the ethnology also can become a very important subsidiary source for historical research. Our modern approach to history is broader than that of the old historiographers who are our chief source of informations. We are no more statisfied with the acts and deeds of rulers, statesmen, generals and divines. We aspire for a comprehensive analysis of all the aspects of life, diplomacy, legislation and local administration as well as of the economic and social structure, of manners and customs, religious, artistic and intellectual movements. But in this respect, our ordinary historical sources again and again prove insuffcient and leave painful gaps in our reconstruction of the past. Several of these gaps can, however, be filled completely or partly with the help of the information to be called from ethnological research. There are, above all, migrations and regroupings of social classes, changes in the economic structure, religious movements and finally the domination and expansion of the material civilization (esp. customs)and of art traditions.

Especially in Nepal, researches along these lines promise ample and satisfactory results. For, whereas our soures of direct historical informations are notably insufficient in this country, and probably will remain one-sided, in spite of all the new sources, more and more systematically explored in the last years. While doing this, they also declared the country with the richest historical materials surviving in her ethological tradition.The great number of comparatively isolated areas favourable to the survival of cultural "strands," the age-old seclusion of the village communities, the former insufflciency of trade roads, the strong individual life of the tribes, castes and religious sects, the long multiplicity of political life, the comparatively loose control of the great empires, the symbiosis of several successive civilizations, have left a cultural stratification much more manifold than that to be found in China or in Japan, the Islamic countries or Europe before the cultural lavelling created by modern industrialization.

Before making use of these ehtnological data for historical purposes, it is necessary to asertain their genetic relationship. It is admissible simply to project modern ethnographic facts into the past as it has been done in some recently published studies. Because, for instance, certain costumes and other objects represented in the temples, monasteries, paintings and frescoes are at present still found in the Kathmandu Valley and other parts of the country. We are not entitled to infer a direct connection between these mentioned arts and that part of this country. Ethnological experience makes just the contrary relationship appear probable. The modern incidence merely represents a local survival of a fashion, once the rule in a much greater area, since that time superseded by later fashions.

Then, the existing popular traditions are but the remnants of the splended civilizations once flourshing at the court and sanctuaries of the great Nepalese Kingdoms. The country was and still is conservative, obstinately sticking to traditions and only slowly adopting alterations in most cases, introduced in many places or in the capital. New developments have always come from the focal centers of life, crowds of people anxious to arouse attention or leisurely enough to spend their whims or innovations and new fashions. Occassional allusions in the chronicles attest to this facts which we must generally infer from many other observations and conclusions. It is true that most of these innovations have not been completety new creations; they were richer and more sophisticated adaptations and transformations of earlier or foreign goods. Thus it could happen that old traditions sunk back into popular life were consciously taken up, for political reasons or sheer whim, by new dynasties or influential parties. The transitions from the feild of history to that of ethnolography, i. e., from everchanging court society to conservative life, is always a phenomenon of the later life history or some phase of civilization. Every new start attracts forces from outside, but the process of amalgamation and evolution is so rapid that the new form of civilization remains, for the time being , the privilege of a small circle. In fact, a civilization must first have reached maturity and a classical authority before it can spread over its whole potential sphere of influence. But even then it continues to be the luxury of a few influential circles outside the capital, of zonal commissoners etc. It is only in its fall that a civilization really becomes the common property at least of all the upper classes in a country. This can be seen everywhere, from Europe to the Far East, from America to Africa. Italian renaissance culture, for example, though slowly penetrating the surrounding countries, became the fashion in whole of Europe at the very time that in Italy it was declining under foreign rule. The reason is not far to seek. If new reforms of life arise, not only the classes, who are able to appreciate them, are small, but also the persons who are able to provide for the new taste (architects, sculptors, painters, writers, tailors, artisans etc.) are few. Even when their number increases, only a few can be spread it because of the many schemes planned by the leading class; if they are to be had at all, they become very expensive and thus remain a luxury for the few. But with the decline, the situation changes. There is a growing surplus of experts of every type whereas the demand is stagnating and finally breaking down in the moment of a political collapse. Then the refugees of every type bring the ideals once restricted to the capital into the outlying provinces, and this means to provide for these ideals.

These instances can be multiplied by innumerable cases from the whole of Nepal and from practically every period. A considerable material awaiting exploitation is already heaped in the various publications on the ethnography of Nepal. Especially the notes on the innumerable castes, sub-castes and sects, their history, migration and habits contain very valuable informations for the historian. Also some beginning has been made to utilise these for historical research.

But on the whole, we must confess that this vast material has hardly been approached and it must be conceded that its compass and complicated character deter the individual research scholar. It is, however, very urgent to make attack on this subject. For it may be doubted how long we shall be able to make use of this valuable source of information. In the last two decades, modern life has begun to penetrate in great strides into the medieval world of tradition-bound middle class Nepal. And it is just the urban and the middle classes who are made principal source for the ethnographical exploration of Nepalese history whenever we look round the old Nepalses traditions in the spirit of nationalism. Although they may revitalise Nepalese tradition and national life, they, nevertheless, cross and obliterate the special traditions of individual groups, castes or sects.

The first task to be done in this content will be the sifting of the already collected ethnographical data from a historical point of view. This will already teach us a lot about the historical dislocation of population of Nepal. But just then it will become evident how insufficient these dates are. Hardly anything has been done so as to undertake the survey of the cultural goods, material as well as intellectual or artistic preserved in various castes and sects, viewing to its relation to what we know from the archaeological and literary history about Nepal's past. This will supplement our picture of Nepalses history in quite an unexpected measure, as will be evident from the few examples which I have cited above. Many aspects of Nepalese life in the past, for which no other sources are available, can thus be found out and many local gaps filled in. This will be a great help to all interested in the welfare and development of the nation.

Courtesy : Previously published in Ramjham on 28th December, 1976 under the title "Ethnology as a Strong Subsidiary Source of Nepalese Historical Research."

NUMISMATIC DECADE 1972-1981
OR
REVIEWING A DECADE OF NEPALESE COINS

His Majesty King Birendra's rule is significant and impressive from many view-points. Whatever progress or change has been taken place in different spheres, it is all due to the able leadership of His Majesty. In the numismatic field also, significant progress can be noticed.

The history of Nepali coins is 1500 years old. It is possible to make a study of the coins from Mandev I, the famous Lichhavi King to His Majesty King Birendra in the numismatic gallery of the National Museum of Nepal or the numismatic museum at Human Dhoka. The coins of each period have their own speciality and style. Whereas all the coin of the Lichhavi period are of, copper metal, the coins of the Malla period are of silver metal. A gold coin of 12 pice (Tinanni) of Jaya Prakash Malla, the last King of Kantipur, is available. Similarly, Mr. Walsh has referred to the copper pice (dumphy pieces) that were in circulation during the reign of Jayaprakash Malla. The coins of the Shah period are of different metals, denominations, measurements, shapes and sizes. The same tradition continues to date. They only difference is that the Shah coins of the past were hand-made and, since 1933 A.D., they been minted.

The coins issued during the reign (2028 V.E. i.e. 197 A.D. to 2038 V.E. i.e. 1981 A.D.) can broady be classified into two groups regular and commemorative. Right from His Majesty's accession to the present, the regular coins have almost yearly come out for circulation and follow the old pattern of 2020 V.E. i.e. 1966 A.D. with the exception of name and year. Whereas the commemorative issues bear many specialities. They are of different metals, denominations, sizes, designs and represent various national and international symbols and thus need to be mentioned.

A. Regular Issues:

The regular issues bear the King's name and the names of family deities in the dotted border or circle and, within the circle, there is a square with opennings in the middle of the sides and with circle in the centre divided into four compartments by the four arms of a Svastika. The square contains the issuer's name. The middle circle within the square contains a trident. Above the square and within the larger circle, sun to left and moon to the right and between them, the letter 'Shri' exists. And below the square, the issuing date in Vikram Samvat. Similarly, the lower portion is divided into two parts. The upper contains, within an ornamental design, a Cakra (discus), the lower portion contains a stylized Padma (lotus). The right outer portion of the square is divided into two parts. The upper one contains Sankha (conch-shell) and the lower portion a Gada (mace). These are all the four symbols of Lord Vishnu, one of the main three Hindu Gods. The Shah Kings are regarded as the incarnations of Lord Vishnu and hence the depictions of these four symbols on coins are in accordance with it. The representation of 'trident' on coins reflect Shaivism which is a popular religion of Nepal and is followed by all.

The reverse has, in dotted border, a circle within which a lotus is found of eight petals containing the name of patron deity 'Shri Gorakhanath'. In the middle of the lotus, there is a circle horizontally divided in three part. In the uppermost part, there is a sun to the right and a creascent to the left. In the middle of sun and crescent the lepand 'Shree 3'. In the middle denal, letters Bha Va and in the centre of the two words, there is a Khadga (emblem of Sovereignty) and wreath. In the lowest panal, the letter Ni appears in the middle with ornamental designs on both the sides. The Double and Mohur coins have these patterns described above. The quadrangular marks can be seen in copper coins of different denominations.

B. Commemorative Issues:

To commemorate the national and international occasions, coins of different denominations, metals, sizes, and designs have also come into circulation. They bear the portrait of Their Majesties the King and Queen, national and international symbols and slogans, national bird and important animals etc. They are all significant from the numismatic point of view and bear many novelities. His Majesty's reign has the distinction of issuing the largest commemorative issues in the entire history of Nepal. Thus they need to be discussed here one by one.

1. F.A.O. 2031 (1975)

Two denominations of Rs. 10 and 5 paisa are the first commemorative issues of His Majesty the King which were issued in Aswin, 2031 V.E. at the request of F.A.O. The 10 rupees coin bears the portrait of FAO's slogan and consists 25% silver, 60% copper and 15% nickle amounting to 8 grammes. Its diameter is 29mm and serration 120. The upper part on one side of the coin shows planned family, on the left with the representation of an ideal family shown in a but. Near to it, fruits in a basket shown with the phrase 'balanced diet'. In the rear portion, the name of His Majesty King Birendra Bir Bikrama Shah Deva is inscribed in a circular legend in the upper part, the value of coin, in the middle and Nepal, 2031 in the lower part.

The five paise almunium coin on one side shows Shri 5 and Bhavani, the Fishtail mountain and the Fewatal dam are shown in the middle and the sentence 'let us unleash the forces of development in the lower part. On the other side, His Majesty's name is engraved in a circular legend in the upper part, the value of coin is shown in the middle and 2031 is written in the lower part. It weight 1.2 gramme, its diameter being 20.5 mm and serration plain. Both these coins are different from the coins of the past. The depiction of national slogan 'BIKASH KO MUL FUTAON' e.g. 'Let us unleash the forces of development' on 5 paisa coin is in true spirit to His Majesty's appeal to the countrymen and the objective behind this may probably be mass awakening as well as publicity.

1. Coins Bearing The Name Of Her Majesty Queen Aiswaraya – 2031 V.E.

The coins of one rupee and 50 paisa denominations bearing Her Majesty Queen Aishwarya were minted on Her Majesty's Birthday (22 Kartik, 2031 V.E. i.e. Nov. 7, 1974 A.D.). Although they allow the pattern style, shape, size and metallic compostion of the coins of H.M. King Birendra and are not for the general circulation, they are significant from numismatic view point. The tradition of coins bearing the names of queen-consorts is not someting recent. Its history can be traced from the Lichhavi Manka coins to the present. Such coins, meant for religions purposes only, are rare and not easily available. It would be very useful if some arrangement was made in preserving these coins in the museum for study and research.

2. Coronation Coins, 2031 (1975)

The coronation set of 25 rupees, 1 rupees, 50, 25, 10, 5 and 1 pice denomination were released for common circulation on the auspicious occasion of His Majesty's coronation (Feb. 24, 1975 A.D.). These commemorative issues which express the noble and sacred feelings of the concerned kings occupy a distinct position from numismatic viewpoint. Such coins existed not only during the early periods of Nepal but also in other countries as well.

These coins bear 'Bhupur Yantra' and are different from other coins of the part. This is a religious tradition based on tantrism. Nepal also being a country of the tantriccult, its use by the King for different purposes seems to be in conformity with historical tradition. There are different kinds of rules governing Yantra writing while worshipping Shreepats or Mahapats. It is necessary to write Bhupur Yantra while writing Shri Chakra. This Bhupur occurs in almost all Mantras (Vedic hymns) and our Nepali Kings used to write Yantra for their deities in their coins. The use of such Yantra could be noticed in the coins of the Malla Kings of Patan also.

Compared with the coins of past, what is notable here is that coins of two paisa denomination have not been included. Another notable thing is that the coins of five and one pice denomination only were of cent percent aluminium in the past. Now the ten paisa coin too is of centpercent aluminium. The introduction of high denomination, like Rs. 25/- for the first time in the history of Nepalese numismatics, can also be taken as another speciality. Besides that, these coins are also different from the coronation coins of 2013 V.E. An uniformity in accordance with our tradition has been brought from these coins onwards for the dotts represented in the borders. Unlike the 80 or 84 dotts represented on early machine made coins, these coins have 64 dotts which represent for 64 Yoginis.

3. Coins Related to International Union for Conservation of Nature and Natural Resources and World Wild Life Finds Issues, 2031

Three types of coins Thulo Asharfhi (gold coin), 50 and 25 rupee denominations were brought into circulation with the help of the above mentioned international agency. These coins were minted in England and they bear the portrait of His Majesty the King with the crown in the middle, name of the issuer is inscribed in the upper part and Nepal, 2031 in the lower part. Similarly, the rear portion bears 'Shri Shri Gorakhnath' in the upper part 'Shri Bhavani' a little below this, the portraits of Rhinoceros, Red panda and national bird Danfhe in the centre and value in the lower part. All these three coins differ in weight, size and diameter.

From the above stated details, it can be inferred that these coins occupy a special significance or position of their own in the numismatic history of Nepal. At the request of the International Wild Life Assosiation, such coins were put in circulation for the first time bearing the portraits of His Majesty the King on the obverse and important animals and national bird of Nepal on the reverse.

4. International Women Year Coins -2032 (1975)

To mark the International Women's Year, 1975, three new types of coins (Rs. 10/-, Rs. 1/- and -/10 paisa denominations) were issued on the 27 th. auspicious birthday of Her Majesty Queen Aishwarya on Kartik 23, 2032 V.E.i.e., November, 1975 A.D. Though they are of different metals, sizes and denominations, they bear the same symbols.

The joint portraits of Their Majesties the King and Queen facing to left letters are embossed on the obverse with the names of the King ans the Queen mentioned only as 'Shri 5 Birendra' and 'Shri 5 Aishwarya', country's name, date in Devanagari Script.

The letters are inscribed in a full crescent way and the reverse side is represented with the name and symbol of IWY, 1975, yarns of barley and the slongans equality, development and peace in Devanagari script. The denomenation in also mentioned in number and letters. Border of these coins are plain with the raised rim. 10 paisa coin is of brass and the remaining two are of mixed silver.

This is for the first time in the history of the Nepalese numismatics that the coins bearing joint portraits of the King and Queen in their full majestic roles have been found place. These coins also express the deep respect of the only Hindu Kingdom of the world towards all women of the universe.

5. F. A. O. Coins, 2035 (1978)

A solitary brass coin of 20 paisa was issued in 1978 to mark the above occasion. The obverse side has old double and mohur design except the year 2035. The reverse side represents Annapurna vessel and above the vessel 'khadga' (sword) is depicted. Right and left side has 'spinach' (green vegetable) . It weights 3 gramme and its diameter is 20 mm.

6. International Children Year, 2036 (1979)

Three coins denominating Rs. 20/-, 20 and 10 paisa were issued to mark the year. The design for obverse of these coins follow the usual pattern but, on the top, bears the legends Antarrashtriya Bal Barsha in half crescent. The symbols of Nepal Children Organisation and International Children Year are in the centre and below the value of the coin are inscribed both in words and letters. The causes of the repetition of words like 'Bisha' in letters are unknown. The coins of Rs. 20/- are of mixed silver metal and wieght 15 grammes. Their diameters are 33.00 mm. and serration 140. 20 paisa coins are of brass and weigh 3 grammes with 20.0 diameter and serration 100. Similary 10 paisa coins are of alumumium and weights and serrations are 1.5 gramme and 2.2 mm. respectively.

7. F. A. O. Commemorative Issue, 2036 (1979)

The coins of two different denominations (Rs. 50/- and 10 paisa), metal and sizes were issued. Rs. 50/- coins are of mixed silver metal with a weight of 25 gramme, diameter and serrations are 40 mm. and 150 respectively. 10 paisa coins are of almumium metal which weights 1.75 gramme and diameter is 23mm.

The old designs of double and mohurs are being followed for the obverse excepting the year. The reverse has 'Khadga' (sword) on the top and, to its left and right, the value of the coin is inscribed 50 in letters only. Below it, in the centre, slogans like 'GRAMINA MARIJAGOU' and 'SHIKSHA TIRA LAGOU' being are mentioned on the left and right of an open book. The book and the stalk of barley are shown in a crossed manner and below it the word 'Nepal' as being mentioned. Both sides have raised rim and dotted borders. The symbols truly reciprocate the sentiments of Nepal, a country of villages. The all round development of the country can only be possible if these is consciousness amongst the rural women. Education and industries are equally essential for national development. The motifs of these coins carry the above feelings.

10 paisa coins have the same design but are quadruple and not round. The value of the coin is inscribed in letters only.

8. F.A.O. Coins, 2037 (1980)

A solitary cupro-nickel coin of Rs 5/- has come out for circulation on March 8, 1980. It weighs a gramme and its diameter is 29mm. The obverse of this coin has the usual design except the year 2037. A girl having a haircut and wearing a frock is shown in the centre sitting in a crossed-legged manner and learning the techniques of agriculture from a book. In the reverse side of the coin and left to it, in the middle, the legend 'Shri Bhavani' and value of the coins Rs. 5/- are inscribed. Right to it is the symbol of F.A.O. The value of the coin is shown in letters as Rs. 5/- only and also the words 'Rupees' for valuation are just mentioned in short term as rupee only. Below its left and right as the stalk barley and in the centre 'Nepal' is mentioned. This coin is the fourth commemorative issue representing women in coins.

9. Silver Jublee Issue, 2038 (1981)

To mark the silver jubilee of Nepal Rastra Bank, a coin of cupro nickel metal of Rs. 5/- has come out for circulation on April, 1981. It weighs a grammes with 29 mm diameter but bears plain serration. This coin has also the usual double and mohur design for the obverse excepting the issuing year 2038. The coin is round in shape but eight pointed (quadruple) appearance and have dotted border. Letters 'Shri Bhavani' are on the top and in a half crescented style bearing dots and the symbol of Nepal Rastra Bank and Sanskrit words like 'Ashatoma Sadagamaya' are inscribed. On one side of the reverse Rajata Jayanti in devanagari script and another two years 2013-38 in Vikram era are shown. Below to it, the value of the coin is depicted as rupees five and not rupees five.

10. IYDP Issue, 2038 (1981)

The year 1981 is being observed throughout the world as International Year of Nepal through the IYDP committee is also observing a special year for disabled persons. To observe this three coins of Rs. 50/-, 50/- and 25 paisa denominstions have come out for circulation. The obverse has the same old design if to except the issuing year 2038. But the reverse bears its own symbols. On the above is 'Shri Bhavani' and below to it, the value of the coin, in the centre, the symbol of IYDP and stalk of barley, left right IYDP, 1981 is shown both in Devanagiri and Roman Scripts. Above both sides of the coin the national flages are shown. The causes of the depiction of national flag on these coins after a long interval are not known.

11. F.A.O. Issues, 2038 (1981)

To mark the above event, four coins denominating Rs.100 Rs.2/- 50/- and 25/- paisa have come to circulation on Ashwin 30, 2038 V.E., i.e., October 16, 1981. They are the latest series issued during His Majesty's a decade reign.These coins bear many specialities from numusmatic viewpoint. Rs. 100/-has mixed silver and weighs 25 grammes with 40 mm. diameter and 150 serration. Similarly Rs. 2/-, 50/- and 25/- paisa coins are of cupro-nickel and brass metals. And the weight, diameter and serration of them are25 gramme,40mm.150, 7.5 gramme,28 mm and 2.5 gramme, 18.5 mm. and plain respectively. The designs of these coins are also different.

The obverse side of Rs. 100/- has the old double and mohur design except the issuing year 2038. The reverse side has raised rim with dotted borders. 'Sri Bhavani' in devanagiri script is above and below is the value of coin is shown.In the left side nepalese woman turning to the left is depicted as planting the paddy in a field. Words like'Bishwa Khadya Divas and World Food Day' in Devanagari and Roman scripts alongwith the symbol of F.A.O are shown on the left side of it. Below to its, the issuing date, month and year 16.10.1981 and Nepal are inscribed, The woman depicted is shown here in a typical nepalese tradition. The obverse sides of Rupee 2, fifty and twenty five paisa coins have depictions of the ear of maize in place of woman. The value of the coins are mentioned in numericals only.

Denomination like Rs. 100/-and 2/- are represented on coins for the first time in the history of the nepalese numismatics.The desiction of woman on higest denominations like Rs100/- can also be taken as one of the specialities.

Gold Coin

The gold coins issued during the reign of His Majesty King Birendra are different in many ways from the previous ones. Actually gold coins are meant for special purposes and not for common circulation though there is an yearly tradition of minting such coins. Their quantity is limited. The tradition of yearly presentation of 25 double and 25 mohurs to His Majesty the King is clearly mentioned in the budget. Besides that the other gold coins are also presented to His Majesty as and when His Majesty wishes. It clearly indicates that the gold coins are not for common circulation and that they are rare and not easily available.

There gold coins are similar to other metal coins in regard to their pattern, shape and size. However, one can notice the changes brought on the gold coins of H.M. King Birendra and they are different from the previous issues.

1. There was lack of uniformity in the past. The sun-moon emblems of the coins can be cited as an example. In some previous issues, these emblems are to be found on both sides of the same coins. Similarly, Goddess Bhawani has been differently projected is different gold coins as 'Shri 3 Bhavani'
2. From the view point of language too, these has been lovelliness in the gold coins of the past. The coin is termed as 'Ashrphi' or 'Ashraphee'. It is gratifying to note that the correct word 'Asarphee' has been noticed and is used in all the gold denominate coins (see Coronation and International Wild Life Fund commemorative gold issues) released during the reign of H.M. King Birendra.
3. The tradition of engraving in the previous gold coins of different

denominations has not been allowed in the gold coins of H.M. King Birendra. The value of coin in letters such 'Asarphee' in gold coin is also engraved in other metallic coins.

4. Symbols like 'Bhupur Yantra', Rhinoceros are seen on the gold coins. The portrait of His Majesty the King is also represented and thus they are different from the previous ones. The intersting thing to note here is that the portrait of H.M. the King is shown facing to the right unlike International Woman Year's issues where the royalities have been shown facing to the left. The specific cause of it is unknown.

Represntation Of Women

The tradition of issuing coins bearing the effigy of the women or names or symbols representing women are not something recent. The numismatic history can be traced from the Lichhavi Manank coins of 5th. century. A.D. where the figure of an women seated on lotus and the legend 'Shri Bhogini' are found on the reverse. The tradition is followed during the Malla and Shah coins. The tradition to issues coins in the names of the queens are also found in the history of the world coins.

The tradition to represent women in many ways reaches to its climax during the resign of H.M. King Birendra. These coins are in different metals, sizes and donominations. It is to be hoped that these coins will be important in their own way in Nepalese numismatic history.

Conclusion

Thus the coins circulated during the ten years reign of H.M. King Birendra follow the glorious tradition of the Nepalese numismatics. Special attention has been given to pattern, script, shape, size and style from numisnatics. view point. Unfulfilled expressions of the past coins attain fulfilment in the coins already circulated during His Majesty's reign. There coins are artistic, attractive and epitomize different sentiment of the crown and the nation. These coins in another way also testifies the deeper understanding of the crown and

Courtesy :

THE INTER-CASTE MARRIAGES AND THEIR PRACTICAL ADVANTAGES TO NEPALESE SOCIETY

Social and economic inequalities pose a grave threat to any country.The all-round development of a country will be greatly hampered if such inequalities are not eradicated. It is the verdict of history that momentous revolutions erupt every now and then in many parts of the world, owing to the same phenomenon of gross inequality and injustice. The same holds good today also. Revolutions, violent and potentially violent, occur in many parts of the globe. All this is triggered by the socio-economic disparities perpetuated by society. In our own country, some significant steps have been taken in order to do away with this basic malaise, which would otherwise have spelt grave danger to all concerned. Such wise reforms in Nepal include the 'Mulki Ain', i. e., 'Law of the Land', which sought to do away with the most glaring instances of unjust practices, whereas marriage is concerned. There have been some more in the same category, which have all succeeded in varying degrees to set the trend right, and stave off serious disruption of law order, owing to widespread discontent among the have-nots and the under-perivileged of the land. These measures have, in turn, helped the processes of national development, and their catalytic value has been truly established. The trail has been blazed. It is now merely a matter of following the correct lead in the matter, already shown by the wise and just rulers of the land. In this case, Nepal is thrice blessed with the august leadership of the Crown.

Emancipation of Nepalese Society: the Crown's role

The Nepalese society is a tradition bound society with ethnic coreligious ethos and the Crown is symbol of social, political and religious unity. The Crown is the main emancipator of the Nepalese society which has made unique contributions for the safeguarding of emotional integration by unifying the entire society. The Nepalese society is largely dominated by religious faiths based on tolerance and co-ordination. His Majesty King Birendra in his inaugural address at the Hindu conference held at Birgunj, Nepal on April 12, 1981 has quite remarkably portrayed the Nepalese society with the following words : "Our psychic make-up including our thoughts, sentiments and behaviour, as well as social norm and action are all directed by the Hindu faith. It is this faith that has also contributed to the feelings of security, the value of truth, the need for honesty as well as responsible for an awareness of one's duties, discipline, tolerance and justice besides numerous other cultural values and norms in society." Her Majesty Queen Aishwarya is equally worried for the emancipation of the Nepalese women. Her Majesty in the reply speech at the presontation ceremory of an address of welcome in Her gracious honour on the occasion of Social Service Day has evaluated the society with the following words : "It calls for bigger effort and commitment from all of us to break the bond of illiteracy, poverty and malpractices that traditionally engulf our community". The observations made by the Crown are most timely and needs immediate attention by everyone of us for eradicating the malpractices of our society which hinders the progress even today.

But the proper degree of response has to come spontaneously from the rank and file of the people as a whole. Only then would the ultimate and long-term success of the policy become a reality. Success awaits us, owing to the close and trusting partnership already forged in such matters also, between the Crown and his loyal people. Popular enthusiasm for the achievement of the goal has only to assume a larger and more massive quality about it.

With these bare facts in mind, this article has chosen for its theme, the social and economic benefits of popularising inter-caste marriages.

Problems Created by the Caste System

The Hindu religion was based on the tiered foundation of clearly demarcated caste system. This fact was responsible for the development of various social evils and inequities, which transcended all logic and congenial reasoning . It also lacked scientific cohesion in its credo and psyche. Certain anti-social customs too cropped up, as a result, in Hindu society. One such element is the ban on inter-caste marriages, imposed tacitly by the orthodox and conservative sections of the religion. Today, even after the legal code has legitimised such marriages, society in general has still refused to accept the practice as normal and advisable. However, the fact remains that there is ample evidence in past history to prove that inter-caste marriage have been in vogue in ancient times. Many of the progeny of such marriages had been accepted as legitimate members of society as well. Manu, Yagyabalkya, Vyas and Parashar had listed 63 specific instances, where such off-springs of inter-caste marriages had found legal and moral recognition in society. Besides those, there have been many more sects in Hindu society, who were born as a result of such marital alliances. Such sects have failed to find a place in the memoranda. But this had not prevented them from being accepted as equal co-partners and fellow inheritors of the Hindu faith and culture, on the basis of total equality with all other Hindus. However, some such sects had acquired in the process, a slightly different rating, in contrast to the purer caste strata. Many of today's caste and sub-caste divisions had flowed from such inter-caste marital alliances. Inter-caste marriages take place today also, but their incidence is few in number. Many items of evidence and proof for establishing the truth about the existence in the past ages, of inter-caste marriages, can be put forward. This article however confines itself to establishing the validity and legitimacy of such alliances, with a view merely to persuade society to accept the practice as something beneficial to itself in the social, economic and personal aspects, rather than argue a case for its theological or traditional acceptance.

Marriage is a Social Institution

One has to realise that matrimony is not merely a personal contract which binds the bride and the groom along. It transcends such narrow parameters, and consitutes the importance of a social affair, which affects and influences the society and community as a whole. The latter's progress is influenced by the institution of matrimony. Society develops around the institution. Therefore, it is important that any discussion about it should embrace all aspects of private and personal angles too. It should be observed that the major outcome of matrimony is the birth of children to the couples thus united in wedlock. It is the children thus created who engage themselves in the construction, re-construction, development and regeneration of the community and society as a whole. Therefore it assumes the proportion of a very important social question. If future generations prove themselves to be unfit for proper work on proper lines, society will slide into a cycle of degeneration. If the future generations prove their mettle, mankind would benefit enormously through it all.

The Confrontation of the Fit and the Unfit

In sharp contrast to the view expressed by certain modern philosophies, this writer belongs to the opposite camp, which believes firmly that there is little that is purposeless in this world. Therefore, there is an underlying purpose behind the constant struggle between the fit and the unfit in human society. If all were to turn out to be equally fit or equally unfit, there would be little room for real and healthy competition and rivalry in society, and in the world in general. The world is constituted of positive and negative qualities. If everything is positive in character, or negative in nature, there could be no analogy to the generation and use of forces like electricity, magnetism etc. in human affairs. Silmilarly, there are fit and unfit elements among people. They are locked in competitive pursuits always. One confronts the other, and one of them would emerge victorious. The victor, in the battle with his fellow human beings or the adverse forces of nature, would become the successful one who will survive and live, representing the strong and the powerful of the species. This phenomonon is known as the 'survival of the fittest'. As a corollary, it follows that the vanquished cannot expect to rival or even match his antagonist in the battle of life. The defeated combatant withers away and dies out in course of time. The progeny of such weak and unfit elements cannot expect to compete competently with their rivals. Heredity and hereditary sucession depend on the fit and the victorious . As a result, the consequence or outcome of this struggle for survival assumes two aspctes; the first represent the successful establishment of a vigorous hereditay line, while the other serves as the harbinger of the eclipse of the unfit and the defeated in the hereditary sense. Development of human society and the community of mankind depend on, and revolve around this cycle of life and death and sucess and failure. This is one of the laws of nature and we feel that nature has chosen some persons as fit for survival, and others as unfit for the purpose. Therefore, the belief takes firm root in our minds that some are suitable for the battles for survival and life, while those who fail the test of nature and society vanish from the scene in course of time.

Survival of the fittest and the erasure of the unfit, flow from the theory of heredity-marriage. This depends less upon enviromental influences, circumstances or standard of living . That is why the future of mankind depends on the capacity in the generations to follow. On them shall depend the development or degeneration of human society. Hence, the need to ensure the succession of persons, who are physically, mentally and emotiomally fit and healthy. So, if we have to ensure the wellbeing of the future generations, matrimony should be viewed not merely as a personal or private theme, but as a 'social' subject. When children are born, they have to be taken care of, as agents who alone, through their own efforts, can reconstruct society. Degeneration would be the outcome, if they are reared in a manner, which would render them incapable of coping with the tasks ahead. It is thus generallly believed that fit off-springs are born to parents who are fit, and those parents who are not, produce children who turn out to be relatively ill-equipped to meet the challenges of the future. These factors flow from hereditary qualities and assets of parents. In case, one of the parents happen to be fit and the other not so, the children born to them may prove to be a blend of the merits and demerits of both parents.

According to some scientists and anthropologists, people may be classified under three different heads, while evaluating their abilities. The first category consists of those who remain two-year-olds, irrespective of their actual age – native and mentally retarded. The second category contains people whose age, in terms of mental capabilities, remain static at seven, however older they might be in the sense of acutal years, they have put behind them since they were born. The third set achieve the mental age of twelve. Anthropologists treat the last cotegory as 'wise'. They are capable of assimilating anything they are being taught. On the whole, they are 'intelligent'. Half the population of the world falls in this bracket. Mankind is dependent for its progress, development and well-being on this category of people. They are competent to do most things that society expects of them. Researchers in the field have come up with the finding that children aged 13-14 are capable of comprehending almost all aspects of their environment, if the yard-stick of 'general knowledge' in the sense of society's norms and mores are concerned, is applied to judge their capacity. An individual of this type will continue to soak up all necessary aspects of general knowledge, as time passes. Side by side, his capacity to subject such accumulated knowledge to a searching and intelligent analysis, establishing the quality of such knowledge, and refining his own feelings and sentiments, would also develop progressively. In a little while, such a person would prove himself to be fit for employment in many occupations, and also competent to grasp the finer aspects of the arts and skills one associates with it all. But a certain stage is reached eventually when children stop learning things. His basic foundations of knowledge grows up with him till he reaches the age of 15or 16. At this stage, his capacity to absorb more knowledge which would increase the content and quality of his sentiments and ideas, as had been the case till then, would cease to be operative. The fundamental cache of knowledge, he had acquired till then, would remain in tact. Later in adulthood, he learns many skills, in the fields ranging from arts to industrial know-how, which are nourished by the basic knowledge he had accumulated in earlier days. Such knowledge and skill would germinate and expand as he grows older.

Choice of Marital Partners

There is always the possibility that even among the third and best category of people in the classification, some may turn out to be foolish and lacking in knowledge. Whenever this happens, their off-springs could inherit their own flaws and handicaps, thereby paving the way for the degeneration of the future generation. One need not pay too much attention to the progny of the first two catagories, in this context, since they are generally incompetent in any case. The important factor to be always born in mind is that, the third catagory too is likely to throw up defective specimens deficient in some respects. This pit-fall leads to anxieties about the quality of generations to follow.

That is why, those people who are conscious about their own responsibilities in the matter relating to the quality and capabilities of their off-springs, should not treat the selection of their marital partners as a matter of purely personal preferences and choice based upon personal factors alone. This should be treated as a social concern. It depends mainly on hereditory factors. The future and fortune of the off-springs, and thereby the prospect of future generations too, depend upon the quality of paternal and maternal lines – heredity. Everything hinges on this vital issues. One should inquire, what the hereditory record of the father, mother, grand-parents etc. were. The question should also embrace the scope of their charactor and way of life. Wise and efficient off-springs usually bless the union of good parents, who belong to families, which are mentally and physically healthy. Therefore it is the responsibility of the bride's parents to make proper choice in the matter of groom accordingly. The same holds good for the bridegroom's parents too, where the choice of the suitable bride for him is concerned. Unless such care is practised, marriage could prove the hazardous proposition for the couple as well as for their future off-springs. Such union in a large scale indicates the necessity to broaden the base of the field from which suitable choice could be made. Narrow fields in this matter would lead to gross restriction in the matter of suitble choice. Therefore it would be wiser to eliminate such narrow fields, as recommended by caste considerations etc., and go in for broader areas, where it would be much more easy to find suitable partners in matrimony. Some caste contain a relatively small number of suitable brides and grooms. Then again, in the case of caste where the marriageable girls are few in comparison to prospective bride-grooms, the guardian of the groom has to pay a sum of money to the counterpart in the brides camp. Such problems imposed by an adherence to the restrictive influences of the caste system pose many a problem. Therefore it would be advisable to eliminate some of these defficulties, by loosening the restraints imposed by the system and encourage inter-caste marriage.

These matter should receive the greatest attention of all intellectuals , sarvants and social reformers in the Hindu society. The welfare of the community depends on wise and practical reforms being brought about in a quick time. The well-being of the society depends upon factors which ensure happy and suitable matrimonial ties, which would reduce the number and ratio of delinquent and retarded progeny as a whole as, is the case, in the history of badly matched parents and their children.

Courtesy :

TRADITIONAL NEPALESE FOLK-ART

Nepal has her own geo-political and cultural back-ground. Different ethnic and occupation groups of Indo-Aryans and Mongolaid origin live in harmony with nature. Some of them are still forest dwellers, and each of the groups has its own special distinctive characteristics. Their native languages, behaviours, customs, manners, beliefs, traditions, dress, foods, appearances, dance, music and cultural identities are of a greatly diversified nature. But the native cultural diversification of all Nepalese communities has helped to develop a national culture and these diversities are in fact the real back-bone of the Nepalese society which are solidly unified under the Crown since time immemarial. the Crown is the fundamental factor of Nepalese culture and also the life-blood of our national unity. The Crown has made a unique contribution to safeguarding our native ethnic unity, and is a symbol of national unity.

The representation of folk culture in a native society is apparent in various ways like folk-art, folk-song and music, folk-dance and folk-literture, etc.

The impressions of art is visible everywhere in the daily use of objects of the villages. The dress and costumes are seen as a demonstrative form of folk-art. Different types of colourful and artistic depictions, different designs of costumes, caps and coloured dresses(of ladies), varieties of ornaments etc. fall under the general purview of folk-culture. The dresses, ornaments, different utensils of daily use and other similar daily materials of the different native- communities of mountain, valley and Terai regions of Nepal bear their own distinctness and aesthetic from the 'art' point of view. They prepare their day-to-day things themselves and are thus self-sufficent. The Jyapunis of Kathmandy Valley can be witnessed in their traditional black sarees which they often weave themeslves on their traditional looms. Similarly the Tharus, Satar and Dhimals of the Terai are self-sufficient and make their apparel themselves. The daily use of utensils and other materials of the Sherpas and other ethnic groups of the northern regions reflect their own regional characteristics. Most of the objects made by them are our main market attractions today for the tourits coming in Nepal. If all these objects are properly presented and encouraged, there can be better scope for the image of Nepal's culture.

Similarly, the true hand-art of the Kumale (Potters) reflects in the terracotta objects and toys. The main pottery works of the Kumales of Kathmandu Valley, especially from Thimi and Bhaktapur are the living tradition through terracotta figures, clay vessels and religious utensils. Potters from other ethnic groups live in all the regions of Nepal and have maintained their own traditional hand-art identities and specialities. The hand-art products of the wood-workers, black-smiths and gold-smiths are also worth-mentioning.

Nepalese paintings in the form of poubha(Thankas), miniature paintings, colourful paintings depicted on walls, floors and doors, decorative designs made in the temples and houses on the occasion of festivals and masks all remind us of the traditional hand-art of Nepal.

Nepalese musical instruments also differ from one ethnic group to other and bear their own specialities. The art depicted through embroidery and knitting objects and carpets are some other materials of traditional hand-art which still maintain their own identities and specialities. There are many other fields where we can see the hand-art still preserved in their living traditional forms.

Thus it is obvious that the tradition of hand-art has its own place and importance in the history of Nepalese art. This art is very old and valuable. Different persons are engaged, even today, in the preservation of traditional living art.The reason why the articles of Nepalese hand-made objects have global attraction is because of their originality and superior quality. Nurtured in the religious tradition, hand-made objects have their own originality and have been preserved as a living tradition through out the ages. The technique of hand-art seems to have revived with due attention and importance during the Lichchavi and Malla periods. The glorious tradition was followed by His Majesty King Prithvi Narayan Shah the Great after the unification of all the scattered principalities of Nepal. There are clear reference of the protection and encouragement of hand-art objects in his treatise of teachings 'Dibya Upadesh' when he laid emphasis on the promotion of cottage industries and asked countrymen to be self-reliant.

The views expressed today by His Majesty King Birendra are clear indications of His Majesty's pious desire to preserve and promote the Nepalese art in accordance with the glorious traditions of past. All should bear in mind the great saying of His Majesty the King and should dedicate their activities to the task of preserving our cultural treasures. Traditional Nepali hand-art is currently on display at the National Museum to mark the 37th auspicious Birthday of His Majesty the King .

Influenced by the sacred wishes of His Majesty the King, this special exhibition of traditional hand-art of Nepal, through its presented specimen and photographs representing all the regions of Nepal , would no doubt lead to the self-reliance and artistry of Nepalese.

NEED FOR NATIONAL CHILDREN'S MUSEUM

Her Majesty Queen Mother Ratna Rajya Laxmi Devi Shah's auspicious birth day is observed every year as the National Children's Day by launching various programmes useful to the children throughout the Kingdom. It is our foremost duty to think and to implement every important aspect which may help to develop Nepalese children physicially, mentally and intellectually. As the children are regarded as the furture of the nation, the course of action must produce results for the alround development of our childern who consititute 40% of our total population.

It is thus clear that no institution can so dynamically and strongly play an instrumental role for the children except the children's museum which is a long felt national need and should be established.

Unfortunate:

It is a pity that no one has ever mentioned the need for such museum in relation to its varied responsibilities towards Nepalese children.

The establishment of such a national children's museum in Nepal is, however, essentially needed where every child must have the opportunity of developing all faculties with charm and vivacity infact. It is unfortunate that museums entirely devoted to children are absent in our country. Most of our museum are also not modelled to meet the elementary demands of children. Freedom, ease and comfort must be the primary factors in modelling the galleries of museum for children and for their unrestrained movement. Unobstructed space is also desireable.

The height of show cases is another problem. It is painful to see children struggling to see the exhibits kept in tall cases. The exhibited specimens must be placed at a child's eye level. The modern trend in education is to infuse in visiting youngers' the freedom to observe and think and to have ample scope to study exhibits around them.

Museums for entertaining and instructing children are a desideratum. There are no frontiers to limit the exploration of the mind in introducing the child to the museum gallery and also to infuse the necessary enthusiasm to participate in it activities. This often results in the child choosing a vocation or a valuable hobby. With the help of models, maps, photograph, charts and actual specimens, local topography, geology, the floura and fauna, the national projects and industries could be visualised.

Besides galleries designed to meet children's demands, provision for a lecture room equipped with a projection for filmshows is important. Visual-aid like a lantern slides, picture albums, film. strips, pamplets and micro-films are useful adjuncts. Photographs and children books in the lecture room could be profitably utilised. The word 'Museum' should reach the ears of all children. This could easily be accomplished through radio and cinema. News about the fresh acquisitions in the museum is bound to attract youngsters.

To attract the youngersters, the two most popular entertainments are music and film shows. Film is an essential medium to illustrate scientific process, natural history and cultural anthropology. Children are apt to react more favourably towards movement rather than to static things in show cases, however attractivety they may be displayed.

Musical programmes could be arranged for the entertainment of children. For instance, after seeing a collectioon of musical instruments displayed in bright showcases, how nice it would be if one could hear and play these instruments. It will surely cheer the bright young children that daily visit our museums. Our children only learn to shun the vulgar music and dances of films as community art centres could easily introduce children to the great charm of classical music and enable them to become better and more cultured citizens.

The museum's technical wings could also be of great advantage to the children. Under the museum, educational services exhibits could be sent on loan to schools. Museums could give facilities to parties of school children by way of guide, lectures etc. Moreover, teachers should first visit the museum and must have some training before they bring the children there. It had been my experience to find children roaming in the sculpture, cultural history and natural history galleries without proper guides. Teachers sometimes are as ignorant as the children they being PARAMOUNT:

The spontaneous urge of children to run to museum is a healthy sign. All children normally exhibit this tendency but proper encouragement and guidance is of paramount importance. An understanding of the people and the world is gained by seeing and handling everyday objects of use. Handling the specimens in showcases affords them an opportunity to feel them which is a necessary condition for the proper understanding of the objects.

Natural history, science and cultural history children clubs attached to museums and the encouragement to children to become their members and develop their own organisation are bound to yield amazing results, and I am sure, children would be on a better fooding than many adults. For instance, in a Natural History Club, simple talks would help them to know about the food and classification of birds and animals. Identification may be the first step but to arouse an intelligent interest in the habits and habitats of birds and animals must be the primary goal. Mere guidance is not enough in the history section. The judgement of time is very poor among children. To them thousand years or thirty days donot make any difference. It is essential to find some method to link the past with the present and it could be easily achieved if one could understand the child and its mind.

Some of the above features are carried out successfully in the National Museum. The National Museum has a ground floor building especially arranged for children. It has been serving to the children since 1979, with a view to increase their physical, mental and cultural growth through visual-aids. To attract more children to the museum galleries, several special children's exhibition and filmshows have also be organised on different occasions. Free entrance is also provided to all types of students on every Friday and Saturdays. Every year a special provision for the free entrance to children upto 16 years of age has been made possible on the occasion of Her Majesty the Queen Mother's auspicious birthday and National Children's Day, for three consecntive days. Besides, an arrangement for filmshows have also been done. Suitable literature is also been freely distributed to visitors coming to museum on such occasion. Entrance fee, however, only ten paisa for children.

Thus, it can be noticed that the national museum is fulfilling some of the needs of Nepalese children, yet it has not been all to cope with the other needs of children. They can only be fulfilled as there is an independent museum for children. The most important thing, however, is that a museum is not a luxury, but a necessity. It is a luxury if education is a luxury and if mass communication is a luxury. Therefore the time has come when we have to seriously think and positively react to the establishment of an Independent National Children's Museum in Nepal.

NEPAL'S PARTICIPATION IN TSUKUBA EXPO "85

The International Exposition Tsukuba, Japan 1985 popularly known as "Tsukuba Expo'85" on the theme "Dwellings and Surroundings-Science and Technology for Man at Home" opens today at Tsukuba Science city, Ibraki prefecture and will continue upto September 16, 1985 (184 days). The exposition is presented by 41 countries, 37 International Organizatiuons and 27 Japanese private sectors. Nepal is also one of the participants.

Site

Nepal Pavilion stands at Block A-3 and has occupied an area of 186 square metre and is very near to the attractive pavilions of U.S.A. and Japan. Along with this, the pavilions of Chile, Jamaica and Dominican Republic are also in the same pavilion building and, due to our pavilion, have become quite attractive and centrally located.

The selection of the theme, Man, Environment, Peace, Development and Shelter, for the Nepalese pavilion has been finally completed after series of discussions, conversations and careful studies. The theme in essence, aims to project in visual form the estimate relationship of man and his surrondings. It takes into account the whole series of evolution in man's efforts for bringing about development, congenial to his convenience, better living and improving the quality of life. Environment and peace are the backbones of the development. Similarly the role of Man in maintaining peace is interelatively represented. The natural and man made environment and related to man's interaction with it are also reflected over there.The role of water resources for the environment and development are the outcome of shelter after the basic technical struggle of environment, peace and development. The philosophy behind the traditionalism and modernity for the betterment of science and technology is also one of the main motives of our themes.

Design

The chief characteristics of the Nepalese pavilion are as follows:

- The layout of the pavilion fully utilises its location on the concourse with two entrances. The main-entrance faces the Gandole cable car station.
- The mandalas and the symbolic representations of Buddha's eyes are depicted on both of the entrances.
- Just in front of the entrance doors of both sides, four copper plated mandalas are represented on the floors.

Inside the exhibition hall is laid out like an open courtyard interspersed with informations keeping in view the relative importance of the five thematic divisions. Peace enjoys the central panel location and faces the main entrance. The exhibition hall displays the themes **'man and environment'** on one side of the peace panel whereas **'shelter and development'** flank the other side of peace panel. In between man and environment panels there is a relief map of Nepal which is incorporated with a push button slide sound synchorised information system focussing on Nepal's natural, cultural, social and political environments. Adjacent to it, the coat-of-arms is also represented. Behind it, there are spaces or store and office. Exactly in the centre in between main entrance and peace panel, there is an open courtyard for plaza activity. The ceiling of the exhibit plaza has a thanka of 3 X 3 metre size representing nine mandalas, out of which eight mandala yantras are of one square metre size which are medicated on in series to produce a special condition of consciousness. Out of the nine mandalas, there is a special mandala in the centre representing Sriyantra, which has a diagram of the continious process of creative generation, dwelling within Mahavidya (Greater wisdom) devatas in all the triangles and stupa and lingam motifs combining Hindu and Buddhist symbolism.

A carpet of 3 X 3 metre size engraved with rhino is kept on the floor of it. This will, no doubt, help to popularise our wildlife.

On the side entry area is located the Information and Souvenir counter which is modelled after a Guheswari type open shrine architecture. The finely carved octagonal shaped counter has a metallic chandua supported by eight nagas, as a symbolic natural roof. Likewise the peace panel is modelled after a typical carved door with two sided miniature windows symbolsing the trinity of peace-vedas, H.M. King Birendra's and Buddha's. The panel has exposed bricks showing typical Nepalese urban plaza concept. Below the Souvenir counter, the scenes of Lord Buddha's return to Lumbini and Uma-Maheswara seated on Kailash with the family are represented on wook-works.

Mode

The following things are represented for five panels:

Different faces of ethnic groups, gods and celebrations of Nepal are represented for the Man's panel through their photos and musical instruments.

Similarly, eco-system of mid-hill and Terai regions, national reserves and wild life, heritage, Shri 5 Mahendra Nature Conservation Trust and forest resources are represented through the photos of Kaligandaki and Chitwan areas of Nepal, different wild animals of Nepal, butterflies, timber specimens and rocks and fossils of Nepal.

The peace panel is represented through the big photogtaphs of Their Majesties the King and Queen of Nepal. Quotations of Rig-Vedas, Buddha and H.M. King Birendra inscribed on the copper plates, large-sized bronze statue of Lord Buddha in Bhumispursha Mudra, and the wooden statues of Ganesh and Kumara are the other feature if this panel.

The household architecture styles representing different regions of Nepal are shown through drawings, charts, maps and three dimentional objects like household utensils and building construction materials.

To support the permanent display, a provision of showing various video films representing Crown, Country and People has also been made. A plan had also been chalked out to distribute suitable brochures, pamplets and other informative materials to the visitors.

All these representations will certainly help in projecting Nepal's image in an attractive and impressive manner.

THE GOLDEN AGE OF NEPALESE NUMISMATICS

His Majesty King Birendra's reign is significant and impressive from many viewpoints. Whatever progress or change has taken place in different spheres is all due to the able leadership of His Majesty. In the numismatic field also, significant progress can be noticed.

The history of Nepali coins is 1500 years old. It is possible to make a study of coins from Mandev I, the famous Licchavi King, to H.M. King Birendra which are kept in the National Museum of Nepal and the numismatic museum at Hanuman Dhoka . The coins of each period have their own speciality and style. Whereas all the coins of the Lichhavi period are of copper, the coins of the Malla period are of silver. A gold coin of 12 pice (Tinanni) of Jaya Prakash Malla, last King of Kantipur, is also on display. The coins of the Shah period are of different metals, denominations, measurements, shapes and sizes. The same tradition continues to date. The only difference is that the Shah coins of the ;past were hand-made and, since 1933 AD, they have been minted.

The coins issued from 1972 to 1981 A.D. can broadly be classified into two groups-regular and commenorative. Right from His Majesty King Birendra's accession to the present day, regular coins have come out for circulatioon almost yearly and follow the old pattern from 1966. On the other hand, the commemorative issues bear many specialities. They are of different metals, denominations, sizes, designs and represent various national and international symbols and thus need to be mentioned.

Regular Issues

The regular issues bear the King's name, the names of family deities, in the dotted border and a circle. Within the circle, there is a square with an opening in the middle of the sides and with a circle in the centre decided into four compartments by the four arms of a Svastika.

The reverse has in dotted border a circle within which a lotus in the eight petals which contains the name of the patron-deity 'Shri Shri Shri Gorakh Nath'. In the middle of the circle the legend 'Sri Bhavani' is on the top. Below it is a khadga (emblem of Sovereignty) and in the lowest panal, denomination in letters and country's name 'Nepal' appear. The Double and Mohur coins have patterns described above. The quadrangular marks can be seen on copper coins of different denominations.

Commemorative Issues

To commemorate national and international occasions, coins of different denominations, metals, sizes and designs have also come into circulation. They bear portraits of Their Majesties the King and Queen, national and international symbols and slogans, national bird and important animals etc. They are all significant from the numismatic point of view and bear many novelties. His Majesty's reign has the distinction of issuing the largest commemorative issues in the entire numusnative history of Nepal: Gold coins issued during the reign of His Majesty the King Birendra are different in many ways from the previous ones. Actuallly gold coins are meant for special purposes and not for common circulation though there is yearly tradition of minting such coins. Their quantity is limited. The tradition of yearly presentation of 25 double and 25 mohurs to His Majesty the King is clearly mentioned in the national budget. Besides that gold coins, the others are also presented to His Majesty the King as and when His Majesty wishes. It clearly indicates that the gold coins are not for common circulation and they are rare and not easily available.

Representation of women in various forms maintain the distinctive position in the history of Nepalese coins. His Majesty's reign has also the credit of introducing the higher denominations in metallic currency. Special attention has been paid to the serration, rim, composition of metal and representation of dots in the border of these coins by way of elegance, safety and durability are comparable with the best in the world. These coins also testify to the achievements of the country has made during reign of H.M. King Birendra. All these factors lead us to term this period the 'Golden Age' from the numismatic point of view.

NEPALESE FOLK DANCE TROUPE FOR LONDON

It will be the first time when any Nepalese cultural group has received royal patronage abroad. Prince Charles will grace the first night's gala performance on July 5, of a week-long Nepalese Cultural Show in London's Bloomsberry Theatre. This fabulous show garnered from the treasure 'trove of this kingdom's cultural heritage in the field of performing arts should serve the appetite of the elite British audience.

There is little doubt that the show comprised of Nepalese classical dances, folk dances and folk songs will catalyse immense interest all over Braitain in Nepalese art and culture. The credit for this singular achievement in effecting a break, though of much significance, goes to Everest Cultural Society.

There is little doubt that the show group will win laurels in London as it has alone before. It will also generate a large volume of interest in Great Braitain, a counrty which has most much in common with Nepal itself. Both stand to gain much through periodic exchange of visit of such groups of artists. It is to be hoped that this visit of the culture group will lead to regular flow of similar parties in both directions. The very fact that no less a personage than the Prince of Wales will be present at the performance at Bloomsberry Theatre in London during the Gala Night should ensure the justification of such hopes in all quarters. Prince Charles is well known for his great interest in this field.

Music and dancing have been an intergal part of the Hindu way of life, and the part and parcel of Hinduism and its practice. As a result, music and dance have contributed much along with other forms of art, to the blossoming of the cultural traditions interwoven inextricably into the fabric of the Nepali ethos. This fact has been a need to the creation and preservation of a nexus of superlative charm and beauty of the nation.

The Hindus took to dancing and music in professional manner during the medieval ages. This development did not however lead to the professional range for King off along a branch far removed from the traditional direction. On the contrary, the professionals not only adhered to the dictates of religious precepts, but also succeeded in enriching the worship and practice of faith to a great extent.

Art and cultural of Nepal are rooted in rural soil, where most of its people still live. In a kingdom made up of various ethnic and religious traditions diversity in this field cannot be eliminated. However this very element of diversity is what made Nepal's art and culture truly great. The fundamental and basic strand of unity binds all such diverse sectors securely togehter as a homogenous whole.

Folk art today cannot afford to ignore the reality of the present age, lest it should stagnate in a stlaltified environment contained in a capsule. His Majesty's Government of Nepal could help pave the way for suitable subsidy to ensure the proper growth of cultural groups like the Everest Cultural Society. There are many other likely sources, but the government should like initative and set the ball rolling so that dormant goodwill in all such quarters would begin to countribute.

The Nepalese Cultural Committe in London has prepared the ground for the forthcoming visit of the group in the United Kingdom, and the committe's Patron is Mr. Jharendra N. Singha, the Royal Nepalese Ambassador there. Lord Hunt of Lianvair Waterdins, is its Chairman. It has a twelve man committe, and the General Manager is Mr. W.E.Bresford.

The Everest Cultural Society will leave Kathmandu, for London very soon and be there at the destination well in time for the Gala Night set for July 5.

CORONATION COINS AT A GLANCE

COINS occupy a special place in the study, research and construction of a nation's history. It is possible to make an exhaustive study of the social, economic, religious, cultural and political conditions as well as the art and legend of the time on the basis of the coin-engravings. Thus they are one of the main sources of history. They confirm history and do not merely corroborate it.

On the basis of these above observations let us have a bird's eye view of the Nepalese coins. Nepalese coins can be divided into different periods such as the Licchavi, the Thakuri-464 A.D.to 1008A.D., the Malla-1566 A.D. to 1765 A.D., and the Shah-1765 A.D. to the present. All Licchavi and Thakuri coins are made of copper, the Malla coins of all the different Malla rulers of the three cities of Kathmandu Valley are of silver and the Shah coins are of different metals.

During the Shah period the all-round development of coins had taken place from the numismatic standpoint. The development has reached its climax during the present reign of His Majesty King Birendra. Different expressions of aritistic interest in vogue during this period reach the point of exellence in his coins. In this connection the coronation coins of His Majesty King Birendra can be cited here for example.

Nepal is a monarchical country since times immemorial. The Crown has always played a very significant role in the history of Nepal. The Crown is the fundamental factor of Nepalese nationality and also the life-blood of our national unity. Several examples can be quoted here from the pages of our history to prove the above views. The coronation coins issued on the auspicious occasion of His Majesty King Birendra's Coronation (24th February 1975) also testify the above views.

With these bare facts in mind let us now discuss the other aspects of these coins.

The coronation issues consist of 25 rupess, 1 rupees, 50, 25, 10, 5, and 1 pice denominations. What is remarkable about this set is that no coin of 2 pice denomination has been included. Another notable thing is that whereas in the past only 5 and 1 pice coins are of cent per cent aluminium. The issues of 25 rupees coin for the first time in the entire numismatic history of Nepal is another striking feature to note. Traditional emblems and other shapes and sizes used in the previous coins can not be noticed on the obverse side of the coronation set. The placement of the legends, symbols and date are also different. The use of **Bhupuryantra** has been made in the coronation set of His Majesty King Birendra.

The pattern of these coins is naturally different from that of other coins of the Shah period. Of course, this **yantra** has been used in the coins of the Malla period. This religious tradition based on transition is being used by the King for different purposes. There are different rules governing **yantra** writing while worshipping **Shreepats** or **Mahapats**. For example, one important rule is that there should be no **yantra** without **Bhupur**. The Nepalese King used to write **yantra** for their deities in their coins. That these **yantras** are **Bhupur**-encircles is clear from a look at the coins. That these coins have appeared in the form of yantra writing. So the coronation set, expressing the noble sentiments of the King concerned, occupies a distinct position in numismatic history.

In metal compostion, measurement, diameter and serration, the coronation set varies. The 25 rupees coin weighs 60%, silver 40%, copper amounting to 17 grammes, its diameter being 36 rim and serration 175. But the traditional pattern has been completely followed in the metal composition of 1 rupee, 50 and 25 pice coins, i.e. 75% copper and 25% nickel. They vary only in diameter, weight and serration. Similarly, the alumimium coins of 10, 5 and 1 pice have also their own weights, diameter and serration. The old pattern has been maintained in the edges of the coins.

The gold coins of different denominations, though not for general circulation, have also been issued on the auspicious occasion. They are very limited in quantities and are meant for exclusive use of the royal family only. But these coins, too, have numismatic value. If we minutely look and compare these coins with the previous ones. We will definitely get the variations. The value and denomination of gold coins issued in the past were used to be described as Ashraphee, 1,1/2,1/4, 1/6, the value of Ashrapee and other denominaation of gold coins follow the same pattern as the coins of other metals during the reign of His Majesty King Birendra. This is something worthy of notice.

Thus the coronation coins are artistic, attractive and confirm to the glorious Nepalese tradition. They are endowed with all qualities and occupy a distinct position of their own.

WOMEN IN ART

Art is an integrated mode of representation which brings comforts to man by giving expression to the feelings within his mind and heart. These feelings are always present in the subconscious mind and when an effort is made to embody them in some physical form, the result constitutes art.

The practical arts are those which are essential to life and which are employed in everyday task and the examples are carpentary, metal-work and so on. A work of art can take many forms-a building, a picture, a piece of music, an epic poem etc. Man is by nature a lover of beauty. He wants to see beauty in every object whether the object be connected with our daily life or not.

Every art must have, as its basis, some particular material. The material is the medium through which the artist expresses the feelings of his heart and makes them intelligible to others, and through which the work of art itself is given birth.

It is against the background of these principles that the subject of the representation of women in art should be approached. Not only literature but also archaeological sources contain artistic protrayals of great charm and effevctiveness. Without the representation of women, art could not have grown up at all.

Artists have portrayed women in various ways in their work in order to set a standard of beauty. Some scholars have gone so far as to conjecture that the Yakshas, Apsaras, Gandharavas and nymphs are purely artistic creations.

Whether in Hindu or in Buddhist art, the portrayal of women is always skilful and natural. Such exquisite works of art are scattered throughout the whole Kathmandu Valley, which can thus be regarded as a living museum.

Religious Portrayal

Because Nepal is a fundamentally religious and monarchial country, its works of art have been both inspired and preserved by religion. Nepali art has an unbroken history in which portrayal of religious subjects predominates. Excavations have revealed various pieces which confirm this statement. The excavation at Dhumvarahi, Tilaurakot and Lumbini have unearthed materials presenting women's decorative aspect with great vitality. In these works, emphasis on the hidden charms of the female body is combined in a disciplined fashion with restraint and simplicity. Women's ornaments, combs and poses etc. draw the attention of every art lover.

The Lichchhavi period produced many masterpieces in which the different aspects of women are being presented in an insightful and attractive way. In Nepal's earliest date 'Vishnu' in Vikranta sculpture of 467 A.D., the portrayal of women has its own characteristics. Similarly, in the ninth century image of Nativity of Lord Buddha and the eighth-ninth century image of Uma-Maheswar, the female portraits such as Maya Devi, Uma and "Ganga descending on Earth" are very natural. In the lower panel of the same Uma Maheswar Sculpture, the Nartakis (dancers) are shown dancing with Ganesha. The representation is very natural, lively and attractive. Exquisite flowing hair, beautiful arms, sensuous and agile bodies, slender waists in due proportion, natural breasts, and other decorative features are characteristics of the style of this period. While these sculptures exhibit immense vitality, the sense of reverence is never lost.

In paintings and especially in minature paintings, the various representations of women are a great incentive for study of and for the research into the female form in art. This tradition contines throughout the Malla and Shah periods. Two subjects popular in the Malla period are Lakshmi and Narayan and Shiva and Parvati united in one hermaphrodite body. The portrayal of Durga's nine forms in terracotta, the various forms depicted in paintings, the representation of female beauty in bronze work, the exquisite fifteenth century wood carving of Nritya Devi and also other work of art display the various artistic aspects of woman. There are also examples in crystal and ivory.

Folklore

Portrayals of women and references to them abound in our various scriptures and places of worship. This is a tradition which still continues today. In terms of natural and cultural riches, our nation, with its plethora of villages, ranks among the leading countries of the world. In village social life, with its basic values of community and tradition, the collective dimension is given precedence over the individual. Folk culture has its own special role both in the development of the community spirit and in literature. Folk culture including folk religion, folk behaviour, folk literature, folk songs, folk dance and folk sayings depends for its development, and indeed for its very existence, on the village social construction. It is thus extremely difficult to consider village art in isolation from village life and culture. And we find, in fact that in all the branches of folk culture women figure prominently.

While day pots and toys embody the village potter's artistic conception of women, the paintings on house walls, doors, floors etc. and also paintings featuring women which are produced at various festivals, are equally worthy of notice and are of the highest quality. The decorations and pictures produced by Nepal's different ethnic and professional groups for their own particular festivals also include lively portrayaes of women. Finally, women are represented in a variety of ways in folk songs, folk music and folk dances.

The artistic spirit behind all these art forms is still today in the progress or development and it is an indication of a sense of community. Because of their family and collective nature, their arts live on in their traditional form. Contemporary Nepali handicraft provides many examples to prove that vigorous protrayal of woman still flourishes. Monarchy is the corner-stone of Nepalese society and the living embodiment of our national unity.

In the field of art, among others, Her Majesty Queen

Aishwarya has been a great source of inspiration.

Her Majesty is firmly determined to eliminate the ignorance and harmful social malpractices prevalent among Nepali women and to bring out their hidden potential in the fields of art, refinement and bearing. In Her Majesty's visits to various locations (to promote the development of art), Her Majesty has inspired and enthused everyone in the Nepali art world.

"Although we women must improve our capabilities through learning, modern education and training, yet at the same time we need to be able to contribute to the happiness of our homes and families by retaining the religion, culture and customs bequeathed to us by history and by continuing to uphold our glorious national traditions."

These words of Her Majesty the Queen have given encouragement to women everywhere. It is with the motive of planting Her Majesty's noble wish firmly in the popular consciousness that we wish Her Majesty long life, good health and fortune and a continued happy family life, while at the same time respectfully expressing our sincere desire that we may all continue to enjoy Her Majesty's generous goodwill in the task of implementing these goals.

ICOM: The World Museum Profession

The International Council of Museums (ICOM) may justly be pronounced the 'museum profession of the world' as it is the spokesman for the museum people and museums everywhere. Museum people strive at helping themselves by sharing knowledge and know-how, through ICOM's operations around the globe. ICOM, therefore, richly deserves the whole hearted support of the museum profession as a whole. Then only it could fulfil its activity to the fullest extent possible as a body which was founded in support of the museum profession so that it may work vigorously to the cause of all those engaged in the field. It has assumed even greater importance owing to the tardy progress made by the profession in the matter acquiring the much wider recognition and world-wide status, which it so richly deserve. Therefore, none in the profession anywhere can really afford not to join the ICOM and, having joined it, negliect the burden duties that go with it.

ICOM is a non-governmental organization which receives a subsidy for its operation from UNESCO. This UN body also extends consultative help to it. In fact, it was the UNESCO's Museums Division which has arranged the organizational meeting held in Mexico City during 1947 which gave form to the ICOM. But ICOM was actually created in 1946 by the late Chauncey J. Hamlin, President of the Buffalo Museum of Science, USA. Today, ICOM has earned for itself the status of the connecting link and catalyst of inter-national co-operation between museums throughout the world, with the emphasis lain on the growth of museums in the rapidly developing countries. Alongside, ICOM is also engaged in promoting mutual understanding among all people of the world.

Regional Agency

The ICOM regional agency in Asia was established by ICOM as a 'pilot project' in an effort to bring about some decentralisation of the international organization. The primary goal of the move was to serve member countries of Asia. New Delhi has the proud and responsible privilege of housing the body, while Paris serves as the international hadquarters of ICOM. The Asian regional agency embraces Nepal, Iran, India, Afghanistan, Pakistan, Sri Lanka, Bangladesh, Burma, Thailand, Kampuchea, Vietnam, Japan, S. Korea, Taiwan, Hong Kong, Brunei, Malaysia, Singapore and Indonesia.

In the early stages, the principal work of the Agency was consisted of travel for periodic visits to the countries of its concern, frequently meeting with National Committees and always having consultations with the museum professionals and, on occasion, holding talks with government authorities who were responsible for the working of museums in various countries.

Briefly, the work of the regional agency may be summed up as that of representatives of the ICOM in Asian countries. It strives for the same professional technical museological/museographical goals, like ICOM itself. In addition, it aims at the acquisition of an intimate understanding of the museums of the region, their respective national settings, the professionals responsible for them, the problems they face, and also tries to interpret their needs and desires in terms understandable to the headquarter in Paris and transmit pertinent news from ICOM's international viewpoint to museums of the region, serving as a link.

General Undertakings:

ICOM is an association of museum workers, in all types of museums, carrying on all kinds of museum work. It manages the UNESCO-ICOM Documentation Centre, on behalf of the museums, for the marshalling and dissemination of information about them on a world-wide scale. It is used by UNESCO as an advisor in the museum field and sometimes, under contract, it carries out for UNESCO some museum commission, such as a meeting, a survey, production of a book etc. It is governed by a President, Vice-Presidents, a number of representatives of its member countries, elected by the whole membership to its Executive Committees, composed of Presidents of all its National Committees. It has a considerable staff. One special job of great interest to its Asian constituents was the publishing of a volume by the Project Co-ordinator of ICOM, for which purpose, he has collected information on antiquities control laws of the countries all over the world. It served a very useful purpose especially for museums and monument services of the countries of Asia.

ICOM has come a long way in its financial stature since 1965. It received, since then, large grants of several types, outright grants for special purposes, grants that have to have 'matching' funds to be drawn, small grants, large ones, single occasion grants for specific purposes, recurring grants, so on and so forth. Membership fees augment the flow of monetary resources.

ICOM NEWS, the official periodical publication of the body, brings reports on what ICOM does, hopes, and is worried by, in its struggle to provide a channel of expression and action for the museums of the world and for the people who work in them. Its message to all its members is: ICOM should be thought of by museum people as the trade union members think of their unions, in parts of the world where these are well developed, or as do professions which are bound together on a world-wide scale. Such organizations are powerful owing to their large size in membership, the professional knowledge they represent and the know-how and expertise they possess. They speak with an impressive and powerful voice. Greater recognition and accreditation in status will flow from such concerted action of the museum professional of the world. ICOM NEWS exhorts all in the field to make this a reality. It serves also as the link between the museums of the world and the permanent bodies of ICOM.

Documentation Centre:

The activities and progress of museums throughout the world are noted, analysed and catalogued by the UNESCO-ICOM DOCUMENTATION CENTRE. This Centre now has the largest existing collection of museum documentation, and its card index systems are an inexhaustible supply of information on all museum matters.

According to the statute of ICOM, a museum is a non-profit institution, in the service of society which acquires, conserves, communicates and exhibits, for purposes of study, education and enjoyment, material witnesses of the evolution of nature and man.

In addition to museums designated as such, ICOM admits that the following also comply with above definition:

a) Conservation institutes and exhibition galleries permanently maintained by libraries and archive centres b) Natural and archaeological historic monuments and sites, for their acquision, conservation and communication activities; c) Institutions displaying live specimens such as botanical and zoological gardens, aquaria vivaria, etc; d) Nature reserves; and e) Planetariums.

Museology is the study of the history of museums, their role in society, specific systems for reserch, documentation selection, conservation, education, administration, their relationship with the environment, and classification of different kinds of museums.

Museography comprises all techniques and practices concerning the operation of museums. The timely value of this subject has been realized by Tribhuvan University also and it has already been introduced in the degree level examination of history and culture.

The museum profession consists of all permanent personnels of museums or institutions answering the criteria set forth in the earlier paragraphs, having received a specialized technical or academic training or possessing practical experience equivalent to academic training, and respecting a fundamental code of professional ethics.

National Museum of Nepal

Opened to the public in 1938 A.D. during the reign of His Late Majesty King Tribhuvan, the museum is contained in a compound of six seperate buildings enclosed within a large walled garden. The buildings, seen in traditional Nepalese Pagoda style, are reached via Nepalese arches and garden paths through the surrounding sight acres of ground. It is a Government museum.

This museum is the oldest, biggest and the only multipurpose museum of Nepal. The Arsenal Musem deseribed in Percieval Landon's book Nepal vol. 1, published in the year 1928 A.D. is no other museum but the National Museum.

1. The collections in the Main Museum Building cover the fields of ethnology, folk art, ritual art, anthropology, inscriptions from the earlier times to the present, weapons manufactured in Nepal and other countries, military dresses used for different army ranks, numismatics, big portraits of various national and foreign dignitaries, musical instruments, historical customes etc.

Thebuilding also includes the reserve study collection available on request for the research scholars.

There is an idependent gallery of Nepalese society also where some ethnic and professional groups of Nepal are represented through life-size model dioramas.

The building itself is historical and formerly the official Prime Minister's residence of General Bhimsen Thapa, the first Prime Minister of Nepal.

This part of our museum is at present closed to the general visitors because of the rennovation works.

2. The second building is Art Gallery (Juddha Jatiya Kalashala) which was opened to the visitors in 1942 A.D. The building itself is artistically carved on the Saivite conceptions and on the top of this building four-faced Shiva is placed, which itself has become a centre of worshipping and recreation for the visitors. This two

storeyed-building has on the ground floor representative paeces of stone sculpture, terracottas, maniature paintings. Muslim manusript like Sahanama written by Firdoushi in Hijsti 376, i.e., 1600 A.D., enthnological objects, wood-works, bronze pieces (both Hindu and Buddhists deities including the tantric objects), ivory and crystal art objects, thankas (Poubahas). And the upper floor covers the archaeologically excavated antiquities from Tilaurakot, Lumbini (birth place of Lord Buddha) and Devadaha of Lumbini Zone of Nepal, besides important Buddhist art places. All the art pieces belong to 2nd-3rd century B.C. to 20 century A.D. Most of the art pieces have been exhibited in many European countries and America and are also included in the important art publications of the world.

3. The their pagoda architectured two-storeyed building is for Shree Panch Mahandra Memorial Museum, the first biographical or personalised museum of the country. The museum is named after His late Majesty King Mahandra and after inauguration by His Majesty King Birendra Bir Bikram Shah Dev on 16th April, 1976 A.D. It is opened for the general visitors for the lively propagation of the high ideals of His late Majesty from the early childhood to His late Majesty's passing away, through its all fourteen section.
4. Another ground floor building is arranged for the children. It has been serving to the visitors especially the children from the year 1975 A.D. with a view to increase their physical, mental and cultural growth through visual aids. Various national and international dolls, serpents, birds, animals, toys, games and sport objects, i.e., objects of science and technology and other interesting, educative and cultural articles are also displayed through model dioramas with suitable background, charts, maps,large size photography and other matters of visual aids.
5. Amongst the latest acquisitions of this museum are the first printing machine which was for the first time used in Nepal by Gokhapatra and two-faced letter box used for the first tine in Nepal for the Nepal Postal Services and a beautiful and artistic Chinese jug presented by the Chinese Foreign Minister H.B. Hung-Hua while

visiting the National Museum of Nepal recently.

6. A Reference Library is also available in another museum building, which covers books, journals, magazines, ethnographs, chronology, supplements, catalogues etc. related subjects for the scholars and museum staff.
7. The technical wings like casting-moulding, taxidermy, artist, carpentry, photography, chronology and the chemical preservation of the museum for fulfilling the demands of the various educational institutions for temporary exhibitions, for sale production, reproductions, demonstrational materials, dating and recording, chemical conservation and preservation are put in a seperate building. The gardening section is also there to make the museum gardening a pleasant and attractive one.

Free entrance is provided on every Friday and Saturday for the Students of educational institutions and also members of the ICOM.

BUDDHIST IMAGES OF KATHMANDU

The earliest Buddha image hitherto found in the Kathmandu Valley is the standing Buddha at Chabel, sculpted in the Gupta style of India and assignable to circa fifth century. The Buddha here stands in abhanga with both the hands mutilated. To circa seventh century are assignable two standing Buddha images carved in two out of the tour niches of the prismatic Chaitya at Dhvaka Baha, Kathmandu and a cognate figure of standing Buddha at Ram Shah Path, Kathmandu.

These Buddha figures stand in graceful abhanga with their right hand streched in the Varada-mudra and the left hand raised high above the shoulder holding the ends of the Samghati. The next Buddha image from Swayambhunath is an iconographic replica of the Buddha figures from Dhvaka Baha but its facial features and flame-fringed oval nimbus and prabhaval follow the style of the early Pala Buddha figures of eastern India. The image is, therefore, attributable to circa ninth century.

Stereotyped: The pala style of Buddha figures representing the Master in the varada, abhaya, vyakhyana and bhumisparsu-mudras became stereotyped in Nepal, continued to be made here in limited quantity till circa seventeenth century. These are found in or around the Buddhist chaityas and viharas and a fair number of them may be seen at Swayambhunath and at the Mahabodh Temple at Patan.

It is indeed easy to recognise the Buddha figures when they are represented as standing, but it is difficult to distinguish seated Buddha images from those of the Dhyani Buddhas which are indeed more popular in Nepal.

Sculptural representations of the life scenes of the Buddha are rare in Nepal. Two sculptures of circa 9th century representing life-scenes, however, are remarkable for elegant modelling and narrative vivacity. One of them from the National Museum of Nepal is a fragment of the scene of Mara's temptation, showing two charming daughters of Mara standing in seductive poses, tempting the Master (portion broken off), with Mara's host comprising ferocious goblins, demons and yakshas, including a skeletal figure resembling Chamunda, a buffalo-headed demon and Ganesh wielding axe, gesticulating and launching an assault on the Buddha. The other represents the scene of Nativity and and shows Mayadevi standing in a graceful tribhanga holding a branch of the tree which had bent down and quickened to her touch, with the infant Buddha standing on a lotus against an oval prabhavali represented beside her. The newly born Buddha is being bathed by a pair of flying celestial devotees with water mixed with lotus bloosoms from upturned vases. While the first sculpture is reminiscent of the same scene depicted on the Sanchi gateways and is suggestive of contacts with Aurangabad and Ellora, its supple modelling and mellifluous contours are inspired by the classical art-traditions of Mathura and Magadha.

Dhyani Buddha: The Dhyani Buddhas are invariably represented dressed like the Buddha and seated in padmasana or vajraparyankasana on a lotus with their hands her in one of the five mudras (associated with Buddha), ofter carrying also a bowl in the laps.

Normally such seated figures should be identified with the Dhyani Buddhas which are indeed very popular in Nepal and are placed in the specified directions of a Chaitya or Stupa. Thus Akshobhya with bhumisparsa-mudra is assigned a place in the east. Ratnasanbhava with the varada-mudra in the south, Amitabha with the dhayana-mudra in west and Amoshasiddhi with the Abhaya-mudra in the north. The place of Varochana with the dharmachakra or vyakhyana-mudra being in the centre of the Chaitya, he is generally not represented at all but may sometimes be shown in the the south-east between Akshobhya and Ratna-sambhava.

It is indeed easy enough to spot the Dhyani Buddhas when they are shown with their respective vahanas or cognizance marks, viz., vajra for Akshovhaya, ratna for Ratnasambhava, lotus for Amitabha, chakra for Vairochana and visvavajra for Amoghasiddhi. The last Dhyani Buddha is also distinguished by the canopy of serpent hoods under which is is ofter shown as seated.

Images of the five Dhyani Buddhas are very popular in Nepal and are found place around the chaityas and stupas in appropriate directons. The lower tiers of the larger chaityas and stupas also accomodate images of the Bodhisattvas relating to the respective Dhyani Buddhas. Since the concept of the Dhyani Buddhas gained popularity after the eighthcentury, their images found in body and well-chiselled oval face with squiline nose, thick lower lip, half-closed eyes around Kathmandu Valley in Nepal are obviously of later date and generally postdate the eleventh century and gained greater vogue under Vajrayana.

Lokesvara: Bodhisattva Avalokitenvara, also called Padmapani, is the most popular Buddhist divinity of Nepal where he is commonly known as Lokesvara. Avalokitesvara is well known in the Mahayana pantheon as a Bodhisattva of Dhyani Buddha Amitabha who rules over the present kalpa. He is especially popular as the god par excellence of compassion who refused nirvana until all created beings had attained salvation.

Of all Bodhisattvas, Lokesvara Padmapani is the earliest to be represented in Nepal. His figure appears on the prismatic chaitya at Dhvaka Baha, Kathmandu (circa seventh century) where he is shown standing in elegant abhanga with his righ hand stretched in the varada-mudra and left hand place on a knot of his scarf, holding a winding lotus stalk. Padmapani is flanked on the right by a kneeling female devotee.

From the ninth century, however, Lokesvara Padmapani is flanked by two female attendants, instead of one, with their hands held in the anjali-mudra and their divinity indicated by the nimbate heads and their lotus seats which often emanate from the same stalk as the larger lotus over which Lokesvara stands. Further, the mukuta of Padmapani now bears normally an effigy of the presiding Dhyani Buddha Amitabha. Thus the figures from Kathesimbhu, Kathmandu and Gaihiti near Yampi Bha, Patan, belonging to circa ninth century, bear effigies of Amitabha on the crest, while a contemporary figure from Yangu Baha, Patan omits the crest figure.

A similar image from Changu Narayana, without the crest figure, is obviously of later date and may belong to circa eleventh century.

The bronze figure of Lokesvara-Lokanatha, seated in padmasana. from the Hiranyavarna Mahavihara, Patan may be identified as such from the figure of Amitabha on the crest, even though the lotus stalk is missing from the left hand. With its handsomely proportioned eyes and expression of compassionate, grace and meditative calm, this bronze ranks among the masterpeices of Nepali art and is assignable to circa eleventh-twelfth century.

Two standing bronze figures of Padmapani, one assigned by Karmirisch to the ninth-tenth century and the other attributed to tenth-eleventh century, are of fairly ornate styles showing the right hand in the varada-mudra and the left holding the lotus stalk but these do not appear to be earlier than the twelfth century. Another standing bronze Padmapani is even more ornate and has been correctly dated to the twelfth-thirteenth century and is comparable with an equally ornate and almost contemporary figure of the god illustrated by Kramirisch.

Two inscribed sculptures labelled as Lokesvara, one dated NS 720 (A.D.1599) and the other dated NS 797 (A.D.1676) come from Swayambhunath. The former shows the usual type of standing Padmapani unaccopanied by any attendants but with Amitabha shown on the crest. The latter shows Padmapani flanked by two seated female divinities of which the right one represents four armed Shadakshari in vajraparyankasana with the main pair of hands on the anjali-mudra and the remaining hands holding rosary and lotus flower. The goddess represented on the left flank is two-armed Tara seated in Lalitasana with the hands held in varada and abhaya, carrying a lotus stalk each.

A figure of Lokesvara-Lokanatha, seated in padmasana, with the right hand in the varada-mudra and the left kept on the left thigh and each hand holding a lotus stalk, comes from Kritipur. This sculpture is assignable to the seventeenth century and is comparable iconographically with an inscribed image of seated 'Lokesvara' from a chaitya behind the Rudravarana Mahavihara at Patan, which, with its flamboyant background, may date from the eighteenth century.

We also have Lokesvara sculptures accompained by figures of Tara. One such from Kritipur, on each side by a figure of Tara seated in lalitasana and carrying varada and abhaya with the blue lotus held in each hand by the stalk. An elaborate stele from Thahiti Bazar, Kathmandu, assignable to circa sixteenth-seventeenth century represents standing Lokesvara accompained by five figures.In the upper field two inscribed female figures, flank the diademmed head of the god and are seen seated lalitasanas. The right one is the Tara labelled as Pratisara. carrying the usual varada and abhaya with the lotus stalk. The left figure is exactly identical with the right one and bears an illegible inscription.

In the lower field the god is flanked by two male attendants, each standing in svastika-pada. The right attendant holds the hands in the vyakhyana-mudra, carrying also a bule lotus by the stalk. The left.one holds a vajra with both hands and may represent Vajrapani. Above the halo of the god is represented Dhyani Buddha Amitabha seated on a projecting lotus pedestal.

There is an unusual sculpture of Lokesvara from Godavari showing the god bearing an effigy of Amitabha on the crest and standing in samabhanga of a lotus-seat with both hands stretched down in the varada-mudra. Four pot-bellied Suchimukhas are represented flanking the feet and the lotus-pedestal of the deity, receiving currents of amrita flowing from the two hands and the tow feet of the god. This interesting sculpture is assignable to circa eighteenth century.

Lastly, we may notice a wooden stele representing a Lokesvara figure with his Sakti. Lokesvara here is four-armed and carries varada, chakra, trisula and padma, the lower left hand being kept on the thigh of his Sakti (Tara) who carries varada and abhaya. The divine couple is flanked by a female divinity carrying varada and abahaya on the right and by Manjusri carrying sword and book on the left. Above the halo is represented Dhyani Buddha Amitabha seated on a projecting lotus pedestal and canopied by a crown. This wooden figure, of the National Museum, may date from circa sixteenth century.

The Sadhanamala has furnished thirty-eight Sadhas describing a variety of forms of Avalokitesvara of which the following forms are available in Nepal:

Shadakshari Lokesvara: The images of this god independently as well as in groups are found in Nepal but none of these dates earlier than the twelfth century. The god represented as four-armed with his principal pair of hands in the anjuli-mudra and carrying in the remaining hands rosary and lotus flower, may be accompained by a male and a female companion with similar attributes. An independent coloured image of this divinity, of a late date bearing Amitabha on the crest, occurs at Bodhnath.

Simahnada Lokesvara: This god is fairly popular in Nepal and the important monasteries at Patan have two images at the staircase leading to the sanctum. According to the sadhana (Sadhanamala, p.63), he is two-armed and without ornaments and is seated on a lion in majarajalilasana. On his right, there is a trident entwined by a snake, while from his left hand rises a lotus on which there is a sword burning like fire.

A large bronze image of circa eighteenth century set up in the courtyard of the Machhendranath Temple, Kathmandu conforms to the Sadhana but replaces the trisula by tridandi. A smaller bronze image of the deity from Nepal is without the lion mount, while a standing sculpture of the god from Patan is also known .

Lokanatha Lokesvara : Four Sadhanas are devoted to this god, in the three of which, he is represented alone, while in one he is accompained by Tara and Hayagriva. He is represented as seated in lalita, paryanka or vajraparyanka and is two armed carrying varada and lotus flower. The only difference between Lokesvara and Lokanatha is that while Lokesvara is depicted standing, Lokanatha is always represented in a seated attitude.

Halahala Lokesvara : The Nepal image faithfully confirm to the text (Sadhanamala, pp.65-66), and show this god with three faces and six hands seated in lalitasana .The image carries varada and akshamala in his two lower right hands while he holds bow and lotus flower in his two upper left hands, the lowest embracing his Sakti. There is a fine sculpture in the National Museum, Kathmandu, dated NS 838(A.D.1717) of the above description. A sculpture in Swayambhunath of a comparable date bearing an effigy of Amitabha on the crest even shows the trident entwined by serpent on the right of the god as required in the text. A standing stone image of this god without Sakti is illustrated by Bhattacharya.

Sukhavati Lokesvara: This god is very popular in Nepal and has normally three faces and six arms and is seated lalitasana with his Sakti. The iconography of this Lokesvara differs from that of Halahala Lokesvara only in respect of the attitude of one of the left hands. According to the text, one of the left (naturally the lowest one) should rest on the thigh of his Sakti (Tara). In practice, however, one of the left hands (in most cases the uppermost one) of this god carries a book, while two others carry bow and lotus flower, like those of Halahala Lokesvara.

In Nepal this Lokesvara is often represented as eight-armed, the extra pair of hands being held in the anjalimudra. The other right hands hold varada, rosary and arrow, while the other left hands hold lotus how and book.

Hari-Hari-Hari-Vahna: This image, showing superiority of Lokesvara over Vishnu, is absent in India and is rare even in Nepal. There is only one sculpture at Swayambhunath and a bronze figure in a monastry at Patan and both of them follow the textual description (Sadhanamala, page 77), faithfully. This Lokesvara has one face and six arms and rides on Vishnu (Hari) Garudasana. Garuda who is also called Hari is seated on a lion which is also known as Hari.

There is a modern bronze image of this deity in the National Museum, Kathmandu which shows the god with attributes different from those given in the text. In the bronze the god is represented eight-armed, carrying abhaya, varada, tridandi and rosary in the four right hands and book, pasa, lotus flower and vase in the four left hands.

Rakta Lokesvara: According to the text, this deity is red in colour and is four-armed, carrying pasa, and ankusa and bow and arrow and is accompanied by two gooddesses Tara and Bhrikuti. Images of this deity are rare but a few have been found in the Kva Bahal at Patan.

Mayajalakrana Lokesvara: This is the only fierce form of LOkesvara known to the Indian Buddhists. According to the text (Sadhanamala, page 86) he stands in pratylila attitude and has five faces and twelve-arms, bearing mostly war weapons. His status can be seen in Nepal at Swyambhunath.

Nilakantha Lokesvara : According to the text, this god, Amitabha on the crest, is represented without ornaments seated in vajraparyankasana with hands carrying a bowl of jewels. He is flanked by two serpents. A coloured image of this god is found in the Bodhanath Temple in Nepal where he is shown without serpents.

Sugatisandarsana : Representations of this god are rare in Nepal. According to the text (Sadhanamala, page 88), he is to be represented as standing with six arms, carrying varada, abhaya and rosary in the three right hands and lotus, waterpot and tridandi in the three left hands. It will be seen that these attributes are given also to Amoghapasa Lokesvara who is however shown with an extra pair of hands, one of them carrying the distingushing attribute of pasa.

Pretasantrapita : This god is very similar to Sugatisandarasana and is likewise six-armed exhibiting varda poses in the first pair of hands, the jewel and the book in the second pair and the rosary and the tridandi in the third pair. A bronze image of fourteenth century illustrated by Kramirisch may well represent this god, who is shown standing as six-armed, carrying varada, tridandi and rosary in the right hands and lotus, water-pot and book in the left hands.

Jmanarttesvara : True to the stipulated prescription, this god is represented on a sculpture in Swayambhunath dancing in ardhaparyankasana with one face and eighteen arms carrying a lotus flower in all its hands. The god is flanked by a kneeling devotee on the proper right, with hands held in the anjali-mudra, and a god seated in sukhasana on the left with right hand holding what looks like a staff. This image is assignable to circa seventeenth century. Padmaparttesvara is only occasionally found in Nepal.

Sculptures of the other forms of Lokesvara, which are not mentioned in the iconographical texts are also available in Nepal.

CURRICULUM VITAE

1. Name : Pashupati Kumar Dwivedi
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8. Education : Nepal, India and Europe
9. Education Qualification:
   - a Triple M.A. (History, Numismatics & Sociology) from Allahbad, Varanasi and Kanpur Universities of India.
   - b. Museology (Advanced Training) from, Germany
   - c. Completed 4 months German Language Course at Gothe Institute, Passau, Germany.
10. Extra-Curricular Activities during Student Life:
    1. During School/College Life (Birgunj, Nepal)
       - a. Member, Boy's Union.
       - b. Won Prizess in Games, Sports and Debates
    2. During University Life (Allahabad University, India)
       - a. Cultural and Publishing Secretary, Nepalese Students Association
       - b. Library Secretary, D.J. Hostel
       - c. Prefect, D.J. Hostel
       - d. Captain, D.J. Hostel Football Team
       - e. Won several prizesat Hammer and Discuss Throwing
       - f. Won prizes in English and Hindi Debates
       - g. Active Member, University Foreign Winter's School
       - h. Founder Member, Three Colours and Five Stars Association
       - i. Delegate Member, All Indian Nepalese Students Conference at Bombay and Varanasi
       - j. Took N.C.C. Training
    3. During University Life (Banaras Hindu University, India)
       - a. Member, International House Administration Committee.
       - b. Assistant Secretary and General-Captain, College of Indology,

Athletic Association
c. Founder-Member, University Nepalese Students Get-together Association
d. Won First Prize in English Debating Competition
e. Won First Pzes in shot put and Discuss Throwing Events
f. Participated in Archaeological Excavation, Numismatics and Historical seminars and Discussions.
g. Member, Foreign Welfare Committee

4. During Advanced Training Period in Germany
   a. Particupated in Indological International Conference at Lubeck
   b. Delegate Member, Nepalese Art Exhibition, Berlin
   c. Convenor, Foreign Students Group, Berlin
   d. Propogated Materialsrelating to Nepalese History, Culture, Art and Museology through Mass Media
   e. Participated in Museological Discussions & Seminars.
   f. Visited all important museums of FRG and other parts of Europe (including East) and exchanged views with museum personnels on matters of mutual interests.

11. Job Experience:
   a. Lecturer of History for 6 years in different Collages of Kathmandu Valley.
   b. Head, Numismatics Museum, Kathmandu for 2 years
   c. Chief, National Museum of Nepal for 15 years
   d. Deputed to Centre for Educational Research and Innovation Department (CERID), Tribhuwan University for one and half years.
   e. Secretary, Advisory Pane, Expo'85 National Committee, Nepal (constituted by His Majesty's Government) and also acted as Cultural Advisor and Pressman for Nepal Pavilation at Tsukuba, Japan for one and half years.
   f. Chief Exploration Officer at Department of Archaeology, Nepal for three years.
   g. Chairman, Adinath Research Foundation, Kathmandu.
   h. Worked as Night-in-Charge, Kantipur Publications Pvt. Ltd., Kathmandu.
   i. Presently associated with the Central Department of Nepalese History, Culture and Archaeology, Tribhuvan University, Kritipur, Kathmandu.

12. Other Experience:
   a. Member of the Board of directors, Gorkhapatra Corporation Governing Committee, Nepal

- b. Member, Nepal Mountaineering Association, Museum Advisory Committee, Nepal
- c. Founder and President Nepal Museological Association, Nepal
- d. Member, Nepal National Commission for UNESCO (Culture), Nepal
- e. Founder Member ICOM National Committee for Nepal
- f. Member, Nepal Council of World Affairs.
- g. Member, Nepalese History, Culture and Archaeology Curriculum Committee, Tribhuvan University, Nepal
- h. Participated in various National and International Conferences
- i. Founder and Executive Member, Nepal Heritage Society, Nepal
- j. Editor, Ancient Nepal (a research Journal of the Department of Archaeology, Nepal)
- k. Founder and President, Parsa Milan Kendra, Kathmandu
- l. Interaction with B.B.C. London in July 1982 on Nepalese Culture and Tourism in general and museums in particular.
- m. Life Member, Nepal Red Cross Society
- n. Life Member, UNITED WRITER'S ASSOCIATION, CHENNAI-INDIA.

13. Publications:
    - a. Nepali Samaj, (Nepali Language) - 1975
    - b. Nepalese Art in a Nutsell, (English Language) - 1975
    - c. Sangrahalaya Ra Samaj, (Nepali Language) - 1976
    - d. Museum in Nepal, (English Language) - 1976
    - e. Nepalese Society, (English Language) - 1982
    - f. Miniature paintings of National Museum, Kathmandu (English Language) - 1982
    - g. Shri Adinath (co-authorship), (Nepali Language) - 1989
    - h. Contributed many articles in Nepali and English on History, Culture, Art and Ethnology, Museology, Numismatics, Archaeology, Sociology (especially on social and cultural relations) and Cultural Tourism and are published in many journals and newspapers. (Published books and articles are prescribed at various levels of Tribhuvan University, Kathmandu.)

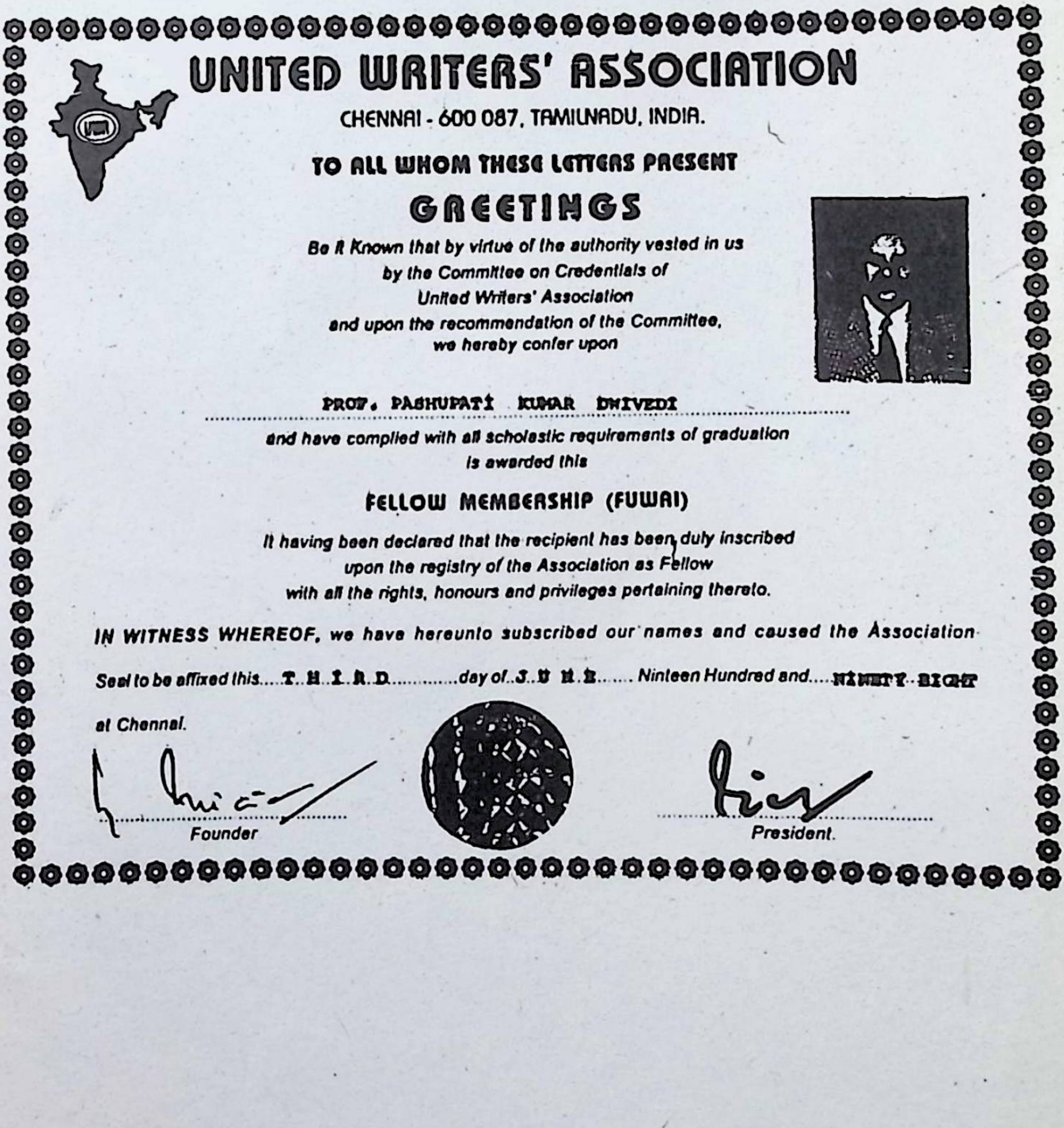
14. Awards:
    - a. Gorkha Dakshin Bahu IV
    - b. Coronation Medal, 1975
    - c. Jana Sewa Padak
    - d. Mahendra Bidya Bhusan Medal
    - e. Fellow of the Royal Numismatics Society of Great Britain and

Ireland (Honorary).

f. Won first prize in National Development Exhibition organised during coronation of His Majesty the King at Bhrikuti Mandap in 1975

15. Foreign tours:	Asia and Europe
16. Inspiration:	Parents
17. Recreations:	Study of World History, Culture and Social Relations
18. Believes in:	Propogation, Preservation and Enrichment of our Cultural Heritage

N.B. CV also published in The World of Learning, Europe and other world museums and art directories. Also in the Free World Magazine (Nepali Edition) Vol7, No. 12 of American Information Agency in Nepal and Who is Who Nepal, page 49 and Reference Asia: Asia's Who Who of Men and Women of Achievement, Vol. 1-III (1986-1988). ASIA/PACIFIC WHO'S WHO VOL. 1 PAGE 299



UNITED WRITERS' ASSOCIATION

CHENNAI - 600 087, TAMILNADU, INDIA.

TO ALL WHOM THESE LETTERS PRESENT

GREETINGS

Be it Known that by virtue of the authority vested in us
by the Committee on Credentials of
United Writers' Association
and upon the recommendation of the Committee,
we hereby confer upon

PROF. PASHUPATI KUMAR DWIVEDI

and have complied with all scholastic requirements of graduation
is awarded this

FELLOW MEMBERSHIP (FUWAI)

It having been declared that the recipient has been duly inscribed
upon the registry of the Association as Fellow
with all the rights, honours and privileges pertaining thereto.

IN WITNESS WHEREOF, we have hereunto subscribed our names and caused the Association Seal to be affixed this T H I R D *day of* J U N E *Ninteen Hundred and* NINETY EIGHT *at Chennai.*

Founder

President.

Triple M.A. in History, Sociology and Numismatics from Universities of Allahabad, Kanpur and Benares (BHU) respectively, prof. Pashupati Kumar Dwivedi had rendered diverse services under different capacities like

a. Lecturer of History
b. Head of Numismatic Museum
c. Chief of National Museum
d. Research Officer, CERID, T.U.
e. Secretary to Advisory Panel Expo 85 National committee, Nepal
f. Chief Exploration Officer, Dept. of Archaeology
g. President, Nepal Museological Association
h. (President, Parsa Milan Kendra)

Also experienced as Director of Gorkhapatra Corporation Governing Committee, Editor of Ancient Nepal etc., he had also been awarded with decorations like Nepal's Mahendra Vidya Bhushan and Fellow of Royal Numismatic Society of Great Britain and Ireland etc.. A writer of innumerable books and research-based articles like "Museum in Nepal", "Miniature Paintings of National Museums", "Nepalese Society" etc. and a museologist having advanced training in Museology from Federal Republic of Germany, Mr. Dwivedi is known as the father of museum movement in Nepal. He is associated with the Tribhuvan University, Central Department of Nepalese History, Culture and Archaeology as one of the university teachers and also responsible for introducing Museology course at M.A. level. Mr. Dwivedi breathed his last on 12th April 1999.

Courtesy: Nepal Museological Association (NEMA)'s brouchure.